

ORIGINAL MUSIC SOUNDTRACKS FOR MOTION PICTURES AND TV

VOLUME 6, NUMBER 5

FILM SCORE



SERGEI PROKOFIEV

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Life and Career

FRIEDHOFFER AND FOX

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in the Golden Age

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MONTHLY

JUNE 2001

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FILM SCORE
MONTHLY

It's a Mad, Mad, Mad, Mad Summer

The harsh realities of writing music
for the brutal summer movie season

If you think all a composer needs to make it in Hollywood is a sound grounding in composition and a keyboard, you might want to factor in a thorough background in diplomacy and human relations combined with a heart rate that never goes above 70. And experience demonstrates that even that may not be enough.

I point this out after attending a recent scoring session for a high-profile summer movie that, for reasons of legal necessity, shall go unnamed. As I entered the control booth I saw the composer in a corner with two miniature executives, each approximately half his size and age, frantically trying to get their points of view across on exactly why the composer's cue wasn't working for them. The director of the movie was nowhere in sight—he was busy doing reshoots for a film that was to be locked 10 days later. The composer in question demonstrated a positively saint-like patience and understanding as he attempted to reconcile the demands of a temp track, a director, a producer and underlings who were all telling him different things.

A week later, the composer was off the film. Such are the pleasures of that Holy Grail of motion picture assignments, the Summer Blockbuster. Post-production schedules for all films are crazy nowadays, but none so pathologically insane as the summer movies that account for a huge percentage of each year's box-office revenues. A composer can score a higher paycheck on these high-profile projects, but he often does so at a terrible price. No movies are more brutally subjected to the market testing process than summer blockbusters, and in the minds of movie executives desperately seeking the bottom line, the word of one snot-nosed teenager filling out an opinion card carries as much weight as a filmmaker with a dozen hits under his belt.

Even if by some miracle a composer gets hired early in the process, odds are he won't see the film until the final weeks of post-production. If he's lucky he'll get to work on a

final edit of the film—more likely he won't get more than a sketchy animatic of the movie's final special effects to write to. And sometimes even the live action won't be presented to him in its final form—witness Chris Young on *Swordfish*, who scored three-quarters of the film only to find out that every sequence he'd worked on was being re-edited. Young didn't get the chance to rewrite—the score was sliced and diced after the fact by music editors. And, miraculously, it came out pretty well.

Other composers aren't so lucky. The fact is that composers get the least time and support of anyone in the filmmaking process. Writing an entire score and having it unceremoniously dumped at the last minute is not only an occupational hazard, it's par for the course. When a movie isn't working, the easiest person to blame (and fire) is the composer. A success means more money, recognition and adulation. Failure means you hit the bricks. The only consolation is that for their Herculean efforts composers still get paid, even if the filmmakers elect not to use the music they wrote.

It's the worst possible situation in which to write music. Yet every year, collectors gather to salivate at the summer's lineup of blockbuster scores. The problem is, in today's environment, money (the one commodity never in short supply on these projects) can buy absolutely everything but time. And time is the one thing composers need most in order to come up with anything resembling a coherent, original vision. So where we once got *Jaws*, *Raiders of the Lost Ark* and *Poltergeist*, we now get *Pearl Harbor*, *Lara Croft: Tomb Raider* and *Swordfish*. Let's see if any of the latter group show up on AFI's Top 100 list 20 years hence—or if anyone's still spinning the *Tomb Raider* soundtrack trying to conjure their lost youth.



Jeff Bond, Senior Editor



It's the end of the
world as we know it,
sayeth the sage.



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THEY'RE THERE: Gordon Parks, Isaac Hayes and Michael Morgan in Oakland, CA.

Symphonic Tribute to Gordon Parks

Composer and filmmaker Gordon Parks was honored on June 22 in a celebration of his musical and pictorial accomplishments. *A Tribute to Gordon Parks: The Man and His Music*, marked the opening of *Half Past Autumn*, a retrospective of Park's photography at the Oakland Museum of California.

The 89-year old Parks is best known as *Life* magazine's first African-American staff photographer, as well as the director (and sometime composer) of films including *The Learning Tree* (1969), *Shaft* (1971), and *Shaft's Big Score!*. The program at the Paramount Theater included three of Parks' concert works, per-

formed by the Oakland East Bay Symphony under the baton of Michael Morgan, as well as presentations by actors Danny Glover and Delroy Lindo.

The first highlight of the concert came when composer Parks joined maestro Morgan onstage for a solo piano performance of *Solitude*, followed by suites from his ballet *Martin* and *Star for Noon*.

The second, climactic moment came at the end of Isaac Hayes' set which included four pieces from the score to *Shaft*. Hayes took to the podium to sing and conduct, leading the 80-piece orchestra, his own rhythm section and the audience themselves in a thunderous

Cyber Sightings *Interesting online tidbits*

Composer Stephen Endelman has posted a site discussing his work on Bruce Beresford's new film *Bride of the Wind* about German composer Gustav Mahler and his wife Alma. www.wnyc.org/new/Studio360/show042801.html
Find articles on the Hollywood exploits of Franz Waxman, Erich Wolfgang Korngold and other Golden Age composers at: www.wnyc.org/new/Studio360/Esquire magazine is running a series of articles on "What It Feels Like" (i.e. to be in a plane crash, be stuck in quicksand, etc.). Elmer Bernstein has contributed a short original piano piece, on what it feels like to approach 80 years old. Listen at www.esquire.com/features/articles/010601_mfr_feelslike.html
British site www.vitaminic.co.uk is presently doing a promotion for Silva Screen albums; see www.vitaminic.co.uk/specials/silva_screen/album.shtml. They are offering a "Director's Cut" sampler culled from Silva's catalog of film music recordings as well as a competition for an MP3 player. (www.vitaminic.co.uk/specials/silva_screen/competition.shtml).
Online store and label Intrada completed a facelift on its website this year, and in addition to adding a secure server, there are CD and movie reviews as well as articles on collecting; visit the "Recommendations" section at www.intrada.com

FSM

performance of his Academy Award-winning title song. (*Was Hayes a ba-a-a-d mother---? Shut yo' mouth!*)

—Joe Sikoryak

For information about *Half Past Autumn*, visit www.museumca.org. For news of upcoming concerts in Oakland, visit www.oebis.org.

Academy of Songwriters & Composers, and Sir Richard Rodney Bennett won the Best Original Music for a TV/Radio Broadcast award for his music to *Gormenghast*.

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Award Shows Not Broadcast on TV(!)

Elmer Bernstein was honored by ASCAP on April 24 with the Founders Award, the organization's highest honor. Bernstein was personally saluted by composers David Raksin and Johnny Mandel, and last year's recipient James Newton Howard gave the keynote address. Howard said, "Really very little need be said about Elmer's work other than this: He is one of the greatest film composers ever. What Elmer Bernstein has done is create a massive body of work, which includes many definitive examples of film compositional styles. It's been like a how-to book for up-and-comers like me."

■ ■ ■

And at this year's Ivor Novello Awards in the U.K., Michael Kamen won for Best Original Score for *X-Men*. John Barry was made a fellow of The British

Media Ventures Releases Library Music

The Hans Zimmer music factory keeps churning 'em out. His Media Ventures partnered with U.K.-based Extreme Music a few months back to produce library music for films, TV commercials, shorts, demos and computer games. The first CD—*The Directors Cut Audio Trailer*—was just released and features works by Zimmer and MV pals John Powell (*Evolution*), Harry Gregson-Williams (*Chicken Run*), Gavin Greenaway and Henning Lohner. The disc contains 33 cues averaging two minutes long and is presorted by genre. Check it out at www.directorcuts.tv for more information.

Did We Miss Something?

Send your announcements and press releases, to Tim Curran, Managing Editor, c/o FSM, 8503 Washington Blvd. Culver City CA 90232 or e-mail TimC@filmscoremonthly.com.

Mel's Marvelous! *Soundtrack-related news*

Sure it may not be film music per se, but it's hard to ignore what Mel Brooks is accomplishing on Broadway, as the composer, lyricist and overall creator of *The Producers*, a play he adapted from the 1968 film of the same name that he wrote and directed. The musical, which stars Nathan Lane and Matthew Broderick, garnered a record 12 Tony Awards, including three for Brooks directly, for Best Score, Best Book of a Musical, and as producer when it won Best Musical. When asked how he felt after winning, Brooks responded, "Pretty damn good." (Selling \$3 million worth of tickets the day after opening probably didn't hurt, either.)

Just two weeks previous, the show won an unprecedented 11 Drama Desk Awards, including Best Musical Book and Lyrics. Not bad for a show *The New York Times* called "the ridiculous Mel Brooks musical about putting on a show." For soundclips, videos and more, visit www.theproducerscastrecording.com/



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Record Label Round-Up

All the albums you'll be waiting for

Campers, Rejoice!

GNP/Crescendo will be releasing two scores from James Horner's early work with Roger Corman: 1980's *Battle Beyond the Stars* and *Humanoids From the Deep*. Both scores will be on one CD. Cult, camp or crap? You be the judge!

Percepto's Persistence

Following up the well-received Vic Mizzy compilation album, this summer Percepto will release the complete original score to *The Changeling*, the heralded 1979 chiller starring George C. Scott, Trish Van DeVere and Melvyn Douglas. Composers Rick Wilkins, Ken Wannberg (veteran music editor for John Williams) and Howard Blake teamed up to deliver one of the genre's most effective scores. The deluxe booklet features in-depth liner notes by film music historian Randall Larson, plus rare behind-the-scenes photos from the film.

Also due this summer is the deluxe re-release of Bruce Broughton's popular *The Boy Who Could Fly*, accompanied by a full-color booklet and liner notes by Daniel Schweiger detailing the making of the film and its score.

Incoming CDs!

Aleph

Due in August is *Intersections, Jazz Meets the Symphony, No. 5* (Lalo Schiffrin).
www.aleph.com

All Score Media

Forthcoming is *Wigwam, Cowboys, Roter Kreis* (ASM 009), the third installment of this label's DEFA western score collection, featuring the music of Severino, Tecumseh, Blauvogel and others.
www.allscore.de

Brigham Young University

Forthcoming is *Max Steiner at*

RKO, a 2-CD set with original tracks from *Symphony of Six Million*, *Bird of Paradise*, *Morning Glory*, *Little Women*, *Of Human Bondage*, *The Little Minister* and *The Informer*.

Chromatic Records

Forthcoming is *Music From Hollywood: A Collection of Mark Mothersbaugh Film Music* and *The Chromatic Collection, A 5.1 DVD Audio Sampler*.
www.chromaticrecords.com

Cinesoundz

Imminent is *Loneliness of Crocodiles* (Dieter Schleip/Prague Philharmonic Orchestra) and *La Linea* (Franco Godi), an enhanced CD featuring cartoon music, vocals and sound effects; *Filmmuseum Berlin Vol. 1*, (compilation of German film music from 1900-1945) has been pushed to September; and due in October are *Filmmuseum Berlin Vol. 2* and *Signals*, a compilation of music from East German sci-fi films.
tel: +49-89-767-00-299
fax: +49-89-767-00-399
info@cinesoundz.de; www.cinesoundz.com

Decca

Due July 10: *Jurassic Park III* (Don Davis, themes by John Williams).

GDI

Forthcoming are *Satanic Rites of Dracula* (John Cacavas), *Captain Kronos* (Laurie Johnson), *Countess Dracula* (Harry Robertson), *Dracula AD1972* (Michael Vickers), *Dr. Jekyll and Sister Hyde* (David Whitaker) and *Hands of the Ripper* (Christopher Gunning).

GNP/Crescendo

Forthcoming in addition to the Horner titles mentioned above are *The Best of Stargate SG-1: Season One* (Joel Goldsmith, Dennis McCarthy and others); *Andromeda* (featuring main title by Rush); *Black Scorpion: Music From the Movie and TV Series*.

www.gnpccrescendo.com

Hexacord Productions (Italy)

Coming soon on Hexacord: *Così Dolce, Così Perversa* (Riz Ortolani), never before released, '70s sexy Italian thriller; *Eva, La Venere*

FSM Classics

Three New Scores, Three New Composers

The roster of composers represented on the FSM classics series grows this month with the release of a beloved Silver Age sci-fi franchise and two relatively obscure but memorable Golden Age classics.



We're pleased to premiere a pair of scores by Academy-Award winner Hugo Friedhofer, namely *Between Heaven and Hell* (1956) and *Soldier of Fortune* (1955). The woefully under-represented composer gets his first, but possibly not last, release featuring one complete and one partial restoration.



Voyage to the Bottom of the Sea is Irwin Allen's feature film with a score by genre veterans Bert Shefter and Paul Sawtell. This score includes over 50 minutes of music and Frankie Avalon's rendition of the eponymous theme song.

Next month: two more scores from two very different genres by two (now-familiar to the series) composers. As always, we're interested in hearing what you'd like to hear; write us at the usual address (see page 2) or e-mail the guy in the mixing booth: lukas@filmscore-monthly.com.

Selvaggia (Roberto Pregadio), '60s African drama; *Al Cinema con Edda Dell'Orso*, a compilation of performances by Edda Dell'Orso, including rare tracks and previously unreleased music; and *Un Genio, Due Compari, Un Pollo* (Ennio Morricone), also featuring previously unreleased bonus track from *Autostop Rosso Sangue* (also Morricone).

Contact: Prof. Roberto Zamori
P.O. Box 13 - 59014 Iolo - PRATO - Italy
Tel./Fax: +39-0574-625109
www.hexacord.com

Hollywood Records

Coming Aug. 7: *Crazy/Beautiful*, *Summer Catch*; scheduled for September is *Arac Attack*.

Intrada

Due in July is Vol. 2 of the Intrada Special Collection, David Shire's *The Conversation* (1974).
www.intrada.com

Marco Polo

Still forthcoming from Swiss producer/conductor Adriano: *Dmitri Shostakovich: The Fall of Berlin* (complete original version), with suite from *The Memorable Year 1917*. The latter half of 2001 promises an Adolph Deutsch album by John Morgan and Bill Stromberg, with extended suites from *The Maltese Falcon*, *High Sierra*, *George Washington Slept Here*, *The Mask of Dimitrios* and *Northern Pursuit*; and a Bernard Herrmann CD featuring the complete score to *Five Fingers* and most of the score to *The Snows of Kilimanjaro*.
www.hnh.com

Milan

Forthcoming is *Jackpot* (Stuart Matthewman, various) and *Stanley Meyers: The Deer Hunter & Other Themes*.
www.milanrecords.com

Monstrous Movie Music

The next Monstrous CD will be *Mighty Joe Young*—a "Ray Harryhausen tribute disc" featuring music from 1949's *Mighty Joe Young* (Roy Webb); 1957's *20 Million Miles to Earth* (Mischa Bakaleinikoff and Columbia music library cues by George Duning, Frederick Hollaender,

David Diamond, Daniele Amfitheatrof, Max Steiner, David Raksin and Werner Heymann); plus 1956's *The Animal World* (Paul Sawtell). *This Island Earth* will follow.

(800) 788-0892, fax: (818) 886-8820
email: monstrous@earthlink.net
www.mmmrecordings.com

Pacific Time Entertainment

Due August 10: *The Son's Room* (La Stanza Del Figlio; Nicola Piovani).

Pacific Time Entertainment has moved. The new mailing address is: 18 East 16th Street, Suite 507, NY, NY 10003
www.pactimeco.com

Percepto Records

In addition to *The Changeling* and *The Boy Who Could Fly*, forthcoming are *Invasion of the Saucer Men/It Conquered the World* (Ronald Stein); and from the Vic Mizzy catalog a limited archival release of original music from the 1960s TV classic *The Addams Family*.
www.percepto.com

Prometheus

Forthcoming is Prometheus' club release No. 11, Jerry Goldsmith's previously unreleased score to *Rio Lobo*.

Rhino Handmade

Rhino is now accepting orders for a limited-edition, 4,500-copy pressing of the latest Rhino Handmade title, *Bad Day at Black Rock* (André Previn), which will ship July 25 and also includes selected themes from Previn's *Tension*, *Scene of the Crime* and *Cause for Alarm*.
www.rhinohandmade.com/rhip/7765/index.html

Saimel Records

Forthcoming are *Sevilla* (José Nieto; three Spanish orchestral compositions dedicated to Sevilla, Spain) and *Tiempos de Azucar* (Luis Ivars).
www.rosebudbandasonora.com
email: saimel@arrakis.es

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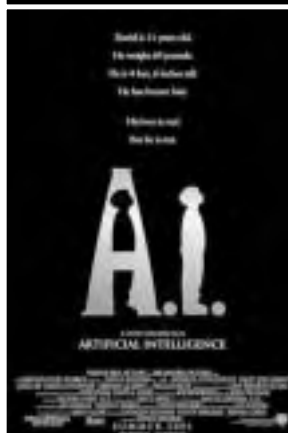
very seriously in production with *The Court-Martial of Billy Mitchell* (Dimitri Tiomkin)" and hopes to have it ready within weeks. The score will contain 30 minutes of music, including an alternate end title. Also imminent is a limited-pressing promotional CD of the film works of John Morgan and William Stromberg; highlights include cues from *Other Voices*, *Mutant Species*, *Demon in the Bottle*, *Atomic Journeys*, *Trinity & Beyond*, *The Medal and Nukes in Space*.
Contact Screen Archives Entertainment at PO Box 500, Linden VA 22642; ph: 540-635-2575; fax: 540-635-8554; www.screenarchives.com

Silva Screen

Imminent is a 4-CD set of John Barry's music. Forthcoming shortly thereafter will be three new CD recordings of the complete *Lion in Winter* (also featuring an extended suite from *Mary Queen of Scots*), *Robin and Marian* and *The Last Valley* scores. Due late-spring and sum-

mer are a double CD of *The Essential Alfred Newman*, with themes and suites from *Street Scene*, *Captain From Castile*, *Airport*, *Wuthering Heights*, *How the West Was Won*, *The Keys of the Kingdom*, *The Diary of Anne Frank*, *The Razor's Edge* and the 34-minute *Man of Galilee Cantata*, based on themes from *The Robe* and *The Greatest Story Ever Told*. Other titles planned include *The Godfather Trilogy* (Rota, Coppola and Mascagni), a double CD of *The Essential Max Steiner*, *Cinema Choral Classics III* and *Shakespeare at the Movies*, which includes music from *Twelfth Night* (Davey), *Hamlet* (Shostakovich, Morricone and Doyle), *Henry V* (Walton and Doyle), *Richard III* (Walton), *Julius Caesar* (Rózsa and Michael J. Lewis), *Love's Labours Lost* (Doyle) and *Romeo and Juliet* (Rota and Armstrong). The double CD will also include some of the most famous Shakespeare speeches, narrated by Sir Derek Jacobi, Ben Kingsley, Jenny Agutter and Ioan Gruffud. Also

NOW PLAYING Films and CDs in current release



<i>A.I.</i>	John Williams	Warner Bros.
<i>America's Sweethearts</i>	James Newton Howard	Atlantic
<i>Angel Eyes</i>	Marco Beltrami	Atlantic*
<i>Baby Boy</i>	David Arnold, Various	Universal*
<i>Big Eden</i>	Joseph Conlan	n/a
<i>Bread and Roses</i>	George Fenton	n/a
<i>Bride of the Wind</i>	Stephen Endelman,	
	Alma Mahler	Deutsche Grammophon
<i>Crazy/Beautiful</i>	Paul Haslinger	Hollywood
<i>Divided We Fall</i>	Ales Brezina	n/a
<i>Dr. Dolittle 2</i>	David Newman	n/a
<i>Honolulu Baby</i>	Carlo Silotto	Pacific Time
<i>Kiss of the Dragon</i>	Curtis Armstrong	n/a
<i>Legally Blonde</i>	Rolfe Kent	A&M *
<i>The Man Who Cried</i>	Osvaldo Golijov	Sony Classical
<i>Pearl Harbor</i>	Hans Zimmer	Hollywood
<i>Planet of the Apes</i>	Danny Elfman	Sony
<i>Sexy Beast</i>	Roque Banos	Beyond**
<i>Shrek</i>	Harry Gregson-Williams,	
	John Powell	Dreamworks*
<i>Songcatcher</i>	David Mansfield	Vanguard**
<i>Sordid Lives</i>	George S. Clinton	Varese Sarabande*
<i>Time and Tide</i>	Tommy Wai	n/a
<i>Tomb Raider</i>	Graeme Revell	Elektra*
<i>Under the Sand</i>	Philippe Rombi	n/a

*song compilation with one track of score or less **combination songs and score



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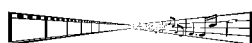
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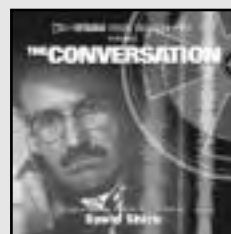
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Upcoming Assignments

Who's writing what for whom?

—A—

David Arnold *D'Artagnan* (dir. Peter Hyams).

—B—

Angelo Badalamenti *C'est Amour Lá*.

John Barry *Enigma* (dir. Michael Apted, starring Kate Winslet).

Christophe Beck *Slap Her She's French* (dir. Evan Dunskey).

Marco Beltrami *The First \$20 Million Is Always the Hardest, Scary Movie 2* (replacing George S. Clinton), *Joy Ride, Blade 2: Bloodlust*.

Elmer Bernstein *Gangs of New York*.

Amin Bhatia *Going Back*.

Simon Boswell *The Sleeping Dictionary*.

Bill Brown *Trapped* (USA network).

—C—

George S. Clinton *Speaking of Sex* (J. Spader, Jay Mohr).

Elia Cmlral *Bones* (New Line Cinema, dir. Ernest Dickerson, starring Pam Grier).

Kaveh Cohen *Whatever Became of....*

Stewart Copeland *Deuces Wild* (MGM).

—D—

Jeff Danna *The Grey Zone*.

Mychael Danna *Monsoon Wedding, Hearts in Atlantis*.

Don Davis *The Matrix 2&3, Long Time Dead, 13 Ghosts*.

John Debney *Snowbound* (Disney), *Jimmy Neutron* (Paramount) *The Princess Diaries*.

Thomas DeRenzo *Juror #8*.

Anne Dudley *Tabloid, The Bacchae, Diabolo*.

—E—

Randy Edelman *The Gelfin*.

Cliff Eidelman *Ocean Men, An American Rhapsody*.

Danny Elfman *Spider-Man* (dir. Sam Raimi).

—F—

Douglass Fake *Indulgence* (dir. Joe Sikoryak, Uva Films).

George Fenton *Summer Catch*.

Ruy Folguera *The Magnificent Ambersons* (starring Madeleine Stowe; A&E).

David Michael Frank *Passion and Prejudice* (USA cable).

Christopher Franke *Dancing at the Harvest Moon*.

George Furtney *It All Happens Incredibly Fast*.

—G—

Elliot Goldenthal *Final Fantasy: The Spirits Within* (Alec Baldwin).

Jerry Goldsmith *The Castle* (dir. Rod Lurie).

Larry Groupé *Mind of the Married Man* (HBO), *The Search for John Gissing* (Janeane Garofalo, Alan Rickman), *Out of the Black*.

—H—

Lee Holdridge *Family Plan* (Leslie Nielsen), *No Other Country, Africa*.

David Holmes *Ocean's Eleven*.

James Horner *A Beautiful Mind* (starring Russell Crowe, Ed Harris), *Four Feathers* (starring Kate Hudson, Heath Ledger), *The Sum of All Fears* (latest Tom Clancy adaptation, starring Ben Affleck), *Windtalkers* (MGM, John Woo, Nicolas Cage).

James Newton Howard *Big Trouble* (starring Tim Allen), *Treasure Planet* (Disney animated feature), *Unconditional Love*.

—I, J—

Mark Isham *Hardball* (starring Keanu Reeves and Diane Lane), *Imposter* (Miramax, dir. Gary Fleder).

Trevor Jones *From Hell, Frederic*

The Warm Sheet

Jeff Beal *Door to Door* (TNT/William H. Macy).

Christophe Beck *Sideshow, John Cameron To End All Wars*.

Andrew "The Dorf" Dorfman *A Second to Die*.

Charlie Mole *High Heels and Low Life*.

Zoë Poledouris *Bully*.

Marius Ruhland *Heaven* (Miramax, starring Cate Blanchet and Giovanni Ribisi).

Robert Shapiro *Megaplex*.

John Trivers/Liz Meyers *The Day Reagan Was Shot* (Showtime).

Wilde, The Long Run.

—K—

Jan A.P. Kaczmarek *Unfaithful* (dir. Adrian Lyne, starring Richard Gere), *Shot in the Heart* (HBO), *Edges of the Lord* (starring Haley Joel Osment and Willem Dafoe), *Quo Vadis*.

Michael Kamen *Band of Brothers* (Hanks/Spielberg series for HBO).

Rolfe Kent *About Schmidt* (Jack Nicholson).

Penka Kouneva *American Storytellers* (documentary).

—L—

Christopher Lennertz *Hysteria*.

Dan Licht *Soul Survivor*.

—M, N—

Hummie Mann *Wooly Boys, A Thing of Beauty, After the Rain*.

Mark Mancina *Brother Bear* (Disney), *Training Day*.

Clint Mansell *Knockaround Guys* (John Malkovich).

Brice Martin *Plummet*.

Richard Marvin *Desert Saints*.

Joel McNeely *Peter Pan: Return to Neverland*.

Thomas Meracz *Crazy Women*.

Jeff Mielitz *Perils of Youth*.

Mark Mothersbaugh *Royal Tennenbaums*.

David Newman *Death to Smoochy, The Affair of the Necklace*.

Thomas Newman *The Salton Sea* (starring Val Kilmer), *The Bijou* (dir. Frank Darabont, Jim Carrey).

—O, P—

John Ottman *Pumpkin* (starring Christina Ricci), *Bubble Boy*.

Rachel Portman *Harts War*.

John Powell *Outpost, Pluto Nash, Rat Race* (replaces Elmer Bernstein).

Karl Preusser *Ronnie, Saving The Endangered Species* (TV series).

Jonathan Price *Avatar Exile*.

—R—

Trevor Rabin *Black Sheep, Whispers* (Disney), *Texas Rangers*.

Graeme Revell *Equilibrium* (Miramax), *High Crimes* (starring Ashley Judd), *Below* (dir. David Twohy), *Collateral Damage*.

William Ross *Tuck Everlasting*.

—S—

Joey Santiago *North Hollywood, Undeclared* (both TV series).

Lalo Schiffrin *Jack of All Trades*.

Gaill Schoen *Festival in Cannes*

(starring Greta Scacchi), *The Chocolate Fairy*.

John Scott *Diamond Hunters* (miniseries), *The Long Road Home*.

Shark *Frozen Stars*.

Ed Shearmur *The Count of Monte Cristo*.

Howard Shore *The Score* (starring Robert de Niro, Marlon Brando and Edward Norton), *The Lord of the Rings: The Fellowship of the Ring*.

Alan Silvestri *Macabre* (dir. Robert Zemeckis).

Matt Sorum/Lanny Cordola *You'll Never Wriez in This Town Again* (Pauly Shore).

—T—

Michael Tavera *One Special Delivery* (Penny Marshall).

Brian Tyler *Frailty*.

—V—

Joseph Vitarelli *Boycott* (HBO), *Nobody's Baby* (Gary Oldman).

—W—

Shirley Walker *Revelation*.

Stephen Warbeck *Captain Corelli's Mandolin, Gabriel*.

Alan Williams *The Jennie Project* (Disney).

John Williams *Minority Report* (new Spielberg), *Harry Potter and the Sorcerer's Stone* (dir. Chris Columbus), *Star Wars: Episode Two*.

Rupert Gregson-Williams *Jack and the Beanstalk*.

Michael Whalen *Lake Desire, Above Heaven, The Shape of Life, Ulysses S. Grant*.

—Y—

Gabriel Yared *Lisa*.

Christopher Young *Scenes of the Crime* (starring Jeff Bridges), *Dragonfly* (Universal), *The Glass House* (Diane Lane and Leelee Sobieski).

—Z—

Boris Zelnin *Rent Control*.

Hans Zimmer *Invincible, Riding in Cars With Boys*.

Get Listed!

Your updates are appreciated (which means telling us when your projects are completed as well as when you've got new ones:

Composers, call 310-253-9597, or e-mail Tim Curran, TimC@filmscoremonthly.com. **FSM**

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Monstrous Music, well-known producers of great "monster movie" soundtracks like *Them!* and *Creature From the Black Lagoon*, is making the foray onto the concert stage, making film music available to everyone from school bands to professional orchestras. MM's David Schecter says his goal is to get enough new film music into the performing repertoire so concert-goers don't always have to listen to the same library of film music year after year. And while the Monstrous library will consist of many of the musical selections that have appeared on the previous MM albums, Schecter says the label will be providing other film music as well.

Visit mmmrecordings.com and click on "Concerts" for more information, or call (800) 788-0892. We'll keep you apprised as concerts from the Monstrous Music library are scheduled.

United States Concerts

California

Aug. 4, Brentwood, Wadsworth Theater, 8 p.m., Mancini Institute Tribute to Elmer Bernstein; *The Rat Race* (1960), *Sweet Smell of Success*, *The Ten Commandments*, *Walk on the Wild Side*, *The Magnificent Seven*.

July 20, 21, Hollywood Bowl; Tribute to the British: James Bond theme (Norman), *Body Heat* (Barry), *Out of Africa* (Barry).

Aug. 10, 11, Hollywood Bowl, John Mauceri, cond.; Superhero evening: *Kings Row* (Korngold), *Ben Hur* (Rózsa), *Between Two Worlds* (Korngold), *Victory at Sea* (Rogers), *Batman Beyond* (Kristopher Karter), *Superman*, "Imperial March," *Raiders* (Williams).

Colorado

July 11 & 13, Crested Butte S.O.; *The Quiet Man* (Young), *The Molly Maguires* (Mancini).
July 11, Vail, Colorado, Dallas S.O., Richard

Kaufman, cond.; Tribute to Elmer Bernstein.

Georgia

Aug. 9, Atlanta S.O.; *Psycho* (Herrmann).

Indiana

July 2-4, Indianapolis, Indianapolis S.O.; *Gettysburg* (Edelman).

July 3, Ft. Wayne S.O.; *Gettysburg*.

Maine

July 1, Portland, Portland S.O.; *Independence Day* (Arnold).

Maryland

July 21, Baltimore S.O., Oregon Ridge, *Mission Impossible* (Schiffrin).

Nevada

July 20, Reno Philharmonic; *Anastasia* (Newman).

New York

July 3, Buffalo Philharmonic; *The Natural* (Newman).

July 15, Buffalo Philharmonic; *Hatari* (Mancini).

North Carolina

Aug. 25, Hendersonville, S.O.; *Pastime* (Lee Holdridge).

Ohio

July 3, Columbus, Columbus S.O., *Gettysburg* (Edelman).

Oregon

Aug. 15, 16, Sun River Music Festival; *Chocolat* (Portman), *The English Patient* (Yared), *The Age of Innocence* (Bernstein), Bernstein Guitar Concerto.

Pennsylvania

July 26, Erie Philharmonic; *King Kong* (Steiner).

Texas

July 4, Austin S.O.; *High Noon* (Tiomkin).

Utah

July 22, 23, Utah S.O.; *Witness* ("Building the Barn," Jarre).

Vermont

July 1 in Quechee, July 3 in Grafton, July 4 in Shelbourne Farms, July 6 in Rutland, July 7 in Randolph, July 8 in Stowe; *The Quiet Man* (Young), *Out of Africa* (Barry), *Friendly Persuasion* (Tiomkin), *The Bridge on the River Kwai* (Arnold), "Raiders March" (Williams), Mancini Tribute.

International Concerts

England

Aug. 14, BBC Concert; Elmer Bernstein: Hollywood's Golden Age, music by Bernstein, Rózsa, Korngold, Steiner, Tiomkin, Copland, Waxman, Raksin and Hermann.

Germany

July 1, 2, Middle German Radio & TV, Leipzig; *Once Upon a Time in the West* (Morricone), *Stargate* (Arnold), *Romeo and Juliet* (Rota), *Braveheart* (Horner).

Japan

Aug. 2, Osaka S.O.; *Vertigo* (Herrmann), *Around the World in 80 Days* (Young), *Chocolat* (Portman).

Spain

Aug. 24, La Cornona S.O.; Elmer Bernstein concert: *Sons of Katie Elder*, *Hawaii*, *The Great Escape*, *The Buccaneer*, *The Hallelujah Trail*, *The Ten Commandments*, *Heavy Metal*, *Airplane!*

Remember to contact the orchestra's box office to confirm showtimes and other information. Thanks as always to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras. For silent film music concerts, see Tom Murray's web site:

www.cinemaweb.com/lcc.

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(Milan); Agatha Christie's
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score); Dr. Who: Pyramids
of Mars (Silva); and one LP:
Goodbye Gemini (Gunning).

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(continued on page 10)

(continued from page 6)

forthcoming is *Music From the
Films of Michael Caine*.

www.silvascreen.co.uk or

www.soundtracksdirect.co.uk

Sony Classical

Due July 24 is Danny Elfman's
score to *Planet of the Apes*.

www.sonyclassical.com/music/
soundtracks_idx.html

Super Collector

Forthcoming is a promotional
release of *Bill and Ted's
Excellent Adventure 1 & 2*
(David Newman).

www.supercollector.com

Universal (France)

Forthcoming in Universal's
soundtrack series in France:
L'Homme Orchestre (François
de Roubaix), *Boulevard du
Rhum* (de Roubaix), *Fanntômas*
and *Delerue Annees 60*
(Georges Delerue), *Le Train*
(Philippe Sarde).

Universal (Germany)

Forthcoming is a compilation
series of pop tracks from the
likes of Burt Bacharach, Tom
Jones, Francis Lai and John
Barry.

Universal (U.S.)

Due July 24 are re-releases of
House Party (Marcus Miller,
Lenny White, various) and
Spike Lee's *Do The Right Thing*
(Bill Lee, Chuck D., Flavor
Flav).

Varèse Sarabande

Available July 10: *Xena: Warrior
Princess: Volume Six* (Joseph
LoDuca), *Sister Mary Explains
It All* (Philippe Sarde) and *The
Score* (Howard Shore); Aug. 7:
American Outlaws (Trevor
Rabin).

Please note:

We depend on the record labels for
updated and/or amended release infor-
mation. While we try to present these
release announcements with 100 percent
accuracy, dates slip, titles get pushed
out months or sometimes are canceled

The Shopping List

Other worthy discs to keep an eye out for:

Soundtracks

- ☐ *A Better Tomorrow I & II* JOSEPH KOO • TACD 00002 (Japan)
- ☐ *Bedazzled* (1967) DUDLEY MOORE • Harkit 8001 (UK) (38:55)
- ☐ *Beau Pere* PHILIPPE SARDE • Universal 013541 (France, 40:34)
- ☐ *Calmos/Les Valseuses* GEORGES DELERUE/STEPHANE GRAPPELLI
Universal 013472 (France)
- ☐ *I Cavalieri Che Fecero L'Impresa* RIZ ORTOLANI • Image 5024322
(Italy; 55:03)
- ☐ *Le Choix Des Armes/Fort Saganne* PHILIPPE SARDE • Universal 014115
(France; 67:55)
- ☐ *Cinema Paradiso* ENNIO MORRICONE • DRG 99501
(Limited edition reissue) (40:51)
- ☐ *Cool Hand Luke* (1967) LALO SCHIFRIN • Aleph 022
(Expanded reissue, 57:26)
- ☐ *Dracula 2000* MARCO BELTRAMI • MBGD 01 (Promo)
- ☐ *Dollars* (1971) QUINCY JONES • WB 47879 (France, reissue; 37:17)
- ☐ *Exorcist II: The Heretic* (1977) ENNIO MORRICONE • WB 46992
(France, reissue; 35:05)
- ☐ *The Fox* (1968) LALO SCHIFRIN • WB 47880 (France, reissue)
- ☐ *Gangster Number One* JOHN DANKWORTH/SIMON FISHER-TURNER
Film Four 00032 (UK)
- ☐ *The Gauntlet* (1977) JERRY FIELDING • WB 47884
(France, reissue; 31:10)
- ☐ *Godzilla/Rodan* (1954, 57) AKIRA IFUKUBE • TYCY 10047 (Japan)
- ☐ *L'Attentato* ENNIO MORRICONE • Dagored 129 (Italy)
- ☐ *Life With Judy Garland: Me And My Shadows* WILLIAM ROSS • (Promo)
(52:11)
- ☐ *Lumumba* (1999) JEAN-CLAUDE PETIT • CAM 498263 (Italy, 41:04)
- ☐ *M Squad/Mile Hammer* (1959) JOHN WILLIAMS/STANLEY WILSON
COL-CD 2809 (66:20)
- ☐ *Le Mepris* GEORGES DELERUE • Universal 013477 (France)
- ☐ *Monarch of the Glen* SIMON BRINT • BBC 6039 (50:39)
- ☐ *Mortel Transfert* REINHARDT WAGNER • Cargo 001 (France)
- ☐ *Oscar Wilde Fairy Tales* DEBBIE WISEMAN • Teldec 81506 (UK)
- ☐ *Outland* (1981) JERRY GOLDSMITH • WB 47881 (France, reissue; 39:06)
- ☐ *Pierrot Le Fou/Weekend* ANTOINE DUHAMEL • Universal 013478
(France)
- ☐ *The Princess + The Warrior* PALE 3 • Trauma 74039 (68:45)
- ☐ *Raintree County* (1957) JOHNNY GREEN • RCA 81732 (2 CDs, Spain)
- ☐ *Red Sun (Soleil Rouge)* MAURICE JARRE • Universal 014114
(France, 31:48)
- ☐ *Ritratto Di Un Autore* CARLO RUSTICHELLI • CAM 501636 (Italy)
- ☐ *The Road Home/Not One Less* SAN BAO • Milan 35943 (44:37)
- ☐ *Sayonara* (1957) FRANZ WAXMAN • RCA 81742 (Spain, reissue; 42:28)
- ☐ *Summer Of '42* (1971) MICHEL LEGRAND • WB 48087
(France, reissue; 36:18)
- ☐ *Tom's Midnight Garden* DEBBIE WISEMAN • ReelCD 103 (UK)
- ☐ *Vercingetorix* PIERRE CHARVET • Mercury 548561 (France)
- ☐ *Vip, Mio Fratello Superuomo* FRANCO GODI • CAM 498797 (Italy)
- ☐ *Viaggio Con Anita/Lu Cugina* ENNIO MORRICONE • CDST 336
(Italy; 57:14)
- ☐ *Una Sull'Altra* RIZ ORTOLANI • Dagored 128 (Italy)
- ☐ *Weiser* ZBIGNIEW PREISNER • Silva 52296 (UK) (35:33)
- ☐ *Jazz Themes From The Wild One* (1954) LEITH STEVENS • Bear 16393
(Germany; 44:36)

Compilations and Concert Works

- ☐ *Big Screen Little Screen* HENRY MANCINI • RCA 29262 (Spain, reissue)
- ☐ *Con Passione* MARK McKENZIE • MAIE 1000 (Intrada promo)
- ☐ *Du Rififi Au Cine* Vol. 3 VARIOUS • Playtime 2010057 (France)
- ☐ *Le Train* PHILIPPE SARDE • Universal 013542 (France)
- ☐ *Wings of a Film: The Music of Hans Zimmer* HANS ZIMMER
Decca 467749
- ☐ *Shakespeare at the Movies* VARIOUS • Silva 6024 (2 CD set)

MAIL BAG

READER
RANTS,
RAVES &
RESPONSES

CD Values

The newest *FSM* CDs continue to provoke the question of priorities in what you release from the 20th-Century Fox archives. On the one hand, has the prickly jazz of *The French Connection* really been a big request for issue among many soundtrack fans? On the other, *The Egyptian* must have seemed a shoe-in. However, did not the existence of the competing Marco Polo re-recording, which appears to have more music in better sound than your CD, coupled with the unavailability of the original magnetic stems or similar higher-quality audio sources, give you pause? Will you have a review comparing the two CDs? You issue so many CDs of such great importance that you should consider running reviews (from disinterested parties, of course) of your own releases. Otherwise, readers of *FSM* will always have to turn to other sources for such reviews.

Also, how about more coverage in *FSM* about the technical aspects of restoring the audio components? Of particular interest would be the stereo sound systems used in the early widescreen boom. Your remarkable access to the vaults enables you to revive some wonderful music from the first decade or two of widescreen. Fox's CinemaScope was notable for its stereo sound even before LPs went that way. The sound of Cinerama was even more spectacular, with its multiple discrete tracks and on-location recording. The few CDs that have been issued from Cinerama movies have never come close to the impact of the original. Why? These were the sounds, along with the sharp images, intense colors and breathtaking scope, that got people away from their little black and white TVs and back into the theater. Even as a child, I thought it was awful to have to put up with inferior, scratchy, distant, re-recorded

mono LPs of scores that had sounded overwhelmingly realistic and enveloping in the theater. And not to mention the large majority of scores that never got issued at all....

Your superb issue of Franz Waxman's *Untamed* proves the worth of taking another look at the scores for Fox "scope" movies. These movies had high production values, especially when it came to the sound. There are several other tempting candidates for issue by Waxman alone. The Waxman Fox "scopes": *Ernest Hemingway's Adventures of a Young Man* (1962), *Peyton Place* (1957) and *FSM's* own outstanding issue of *Prince Valiant* (1954) are already available on CD. Now, how about *Demetrius and the Gladiators* (1954), *The Virgin Queen*, with Bette Davis and Joan Collins (1955), *Beloved Infidel*, with Gregory Peck and Deborah Kerr playing no less than F. Scott Fitzgerald and notorious gossip columnist Sheila Graham (1959), and *The Story of Ruth* (1960)? There is a re-recording of the *Ruth* on Capriccio, but recast as a sort of melodrama with aggravating narration.

By the way, as long as you have to keep to one studio, there's an awful lot left to consider that I, for one, would have thought to be greater priorities than, say, *How to Marry a Millionaire*, which is definitely one of the most splashy early CinemaScope treats, but which doesn't have all that much of what most collectors regard as actual dramatic underscoring.

Please keep up the good work, and, in return, we collectors will keep trying to dig into our pockets, willing to pay top dollar for what amounts to luxury limited issues made just for us, up to only 3,000 of us, worldwide. (Hint, hint, get these CDs while you can.) Don't think for one minute that people don't realize how fortunate we are to live in a time when almost the entire history of

music of the world can be had at the push of a button.

Lester Sullivan
sullivan@xula.edu

Lukas Kendall replies:

To make a long story short, the titles we have released have been a combination of what we have wanted to do (*The French Connection* was definitely in that category) and what has been available. It takes a long time to finish an album, and there are many outside factors on what we can release. That is why the titles have ranged from well-known to obscure. We knew *The Egyptian* had been available before but counted on its popularity to help sell our release of its original stereo tracks.

I have been asked several times to write an article on our behind-the-scenes activities, including the actual restoration process, and I promise I will -- I've just had too many CDs to produce recently!



Jonathan Kaplan Is Absolutely Correct

Jonathan Kaplan is absolutely correct in his editorial (Vol. 6, No. 3) concerning music reviews. No music is written in a vacuum. It is certainly relevant for reviewers to cite musical examples as stylistic reference points, as well as to note potential influences on a composer. Music critic Irving Kolodin wrote a fascinating book on the history of influence in music called *The Continuity of*

Music. Kolodin correctly proposes that all composers reflect their individual influences. Some also plagiarize themselves or others. Reviews should reflect these issues where applicable. Too many people react negatively to discussions of influence, which is universal, and *different* from plagiarism, which is not universal.

In the case of Waxman, his principal influences are clearly Mahler and Shostakovich. I suspect that Waxman also influenced North and vice versa. Waxman clearly influenced subsequent composers such as Williams and Goldsmith. I believe he worked with both of them at Fox in the late '50s and early '60s. This is no different than Wagner influencing Richard Strauss, who in turn influenced Korngold. I would also echo Mr. Kaplan's comments recommending *Untamed*. It is a brilliant orchestral tour de force that would also get my vote as *FSM's* finest and most musically valuable release to date. It is a pleasure to hear a huge raging orchestra that maintains total clarity of individual instrumental lines, with no synthesizers. In comparison, *The Towering Inferno* almost sounds bland.

Arthur B. Lintgen
ablntgen@home.com

Everything's Wrong

The *Land of the Giants* CD has some critical and exciting music missing from "Giants Probing," and on some copies the tracking is wrong altogether! A few copies appear to have more music on "Giants Probing" (and the tracking is corrected), but if you watch "The Crash" episode, you'll see that there is music cut out from the CD. On top of this disappointment, the second part of *FSM's* Irwin Allen article was cut down, and not nearly as exhaustive as the first. The list of credits almost makes up for this, but I was hop-

ing to see credits for the movies from which *The Time Tunnel* borrowed tracks.

I guess a third disappointment is the "Reluctant Stowaway" soundtrack on *Lost in Space Volume 1*. The most exciting music of action from "The Monster Rebels" (aka "The Robot Attack") sounds "recreated" and is, I have been told, an earlier version of Williams' more fast-paced music as heard in the series. This is difficult to believe but, alas, it just doesn't sound as good as it does in the show.

Charles Mento
New York

Jeff Bond responds:

In terms of the GNP/Crescendo CD you would have to address your concerns to the record company. But while it's always frustrating to not hear your favorite cues on a soundtrack CD, it should be remembered that it's amazing anyone releases this music at all. Regarding "The Monster Rebels," it was common practice at the time of *Lost in Space* to record "library cue" versions of specific cues at different tempos and with different

endings, which would explain how the cue was "recreated." The odds are that the redone version either featured superior sound quality or the "original" version of the cue was missing or damaged. And of course, it is always possible that more Irwin Allen TV music will be released (recall that *Lost in Space Volume 3* didn't appear until seven years after the original Irwin Allen boxed set). Regarding the Irwin Allen article, space and research material limitations dictated the length of the piece.

More TV, Please

I wish to add to the plea for record companies to issue more music from TV documentary series. Specifically, I'd like to see the Discovery Channel's *Walking With Dinosaurs*, which over the course of three hours contained fine background music (sorry, I didn't catch the name of the composer). I would also like to see album releases for two other network series from the past: *The Avengers*, which had marvelous weekly scores, and *Perry Mason*. I have a tape of bits and pieces I recorded off of the TBS airings of

Perry Mason (with dialogue of course) and would love to have a new CD of this music.

Steven J. Haller
Oak Park, Michigan

You're in luck. Benjamin Bartlett's *Walking With Dinosaurs* score was released in April of 2000; it should still be available from Amazon.com or someplace like Screen Archives or Intrada. Since the miniseries repeated most of Bartlett's cues over the course of its three-hour running time, the CD contains the lion's share of the score. And it's actually pretty good.

Your Instructions, Sirs

In future issues I'd like to see the following:

1. Have Jeff Bond research another television series from the '60s. And one that isn't sci-fi. Pick a western series Johnny Williams, Alexander Courage or Jerry Goldsmith worked on and report on it. For example, *Daniel Boone*, *Gunsmoke* or even *Wagon Train*. Ooooooh. I can just imagine Mr. Bond's excitement in viewing all the episodes in those shows, and breaking down

which composer did what cues in which episodes. About 200 episodes each. Think of it as a challenge, Mr. Bond.

2. Finish that Disney issue that was being worked on a few years ago. Add a few more Disney CD reviews, an interview with Randy Thornton about restoration work, a report on classic Disney soundtracks that haven't come out on CD yet — you'd have a winner of an issue. How about an article on who did the orchestrations on the classic Disney shorts of years past, and compare/contrast them to the Warner cartoons by Carl Stalling?
3. Do interviews with people overseas who put together their own soundtrack albums, like *Airwolf* and *Space 1999*. I believe Mark J. Cairns did *Airwolf*. Write up all the struggles he had trying to put it together.
4. Do a joint tribute issue for Hoyt Curtin and William Hanna. It would be great to review their work.

I have enjoyed the latest issues, including Jeff's reports on Irwin

The Obvious Choices.



PTE-8531-2



PTE-8532-2



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Allen television music, and on the changes in scoring laws. Good work, Jeff.

James Smith III
Williston, North Dakota

Hope you liked the Hoyt Curtin piece in Vol. 6, No. 4. Good work Jeff, indeed. Go ahead and take off Saturday and Sunday. You've earned it.

The List Is Life

Spanish author Roberto Cueto's 1996 book *One Hundred Scores in the History of Cinema* presents a list that would probably be of interest to *Film Score Monthly's* readership. I myself bought a few soundtracks after reading about them in this book. There are terrible omissions (Mancini, Morricone and not a single Barry from the "good old Bond" days) and too many scores from some composers (Rózsa, North, Herrmann).

I also disagree with his rankings of Goldsmith works (I think *Rio Conchos* and *In Harm's Way* are more important than, say, *Patton* or *The Omen*), but Cueto claims he is not writing the his-

tory of cinema. Cueto has great appreciation for both *Spartacus* and *Cleopatra*: he didn't have to choose between the two! There is one additional, very strange detail: he only selected 99 scores.

Edgar Soberón Torchia
est@sinfo.net

We'd love to post Mr. Cueto's list on *Film Score Monthly* if he gave us permission, but so far he hasn't responded to our request.

For the most part, I thought that *FSM* did a good job in compiling a list of 101 great film scores. There were many I questioned and many I thought deserving that didn't make it. But it's hard to argue with most of the choices. Aside from the obvious quality selections, I was glad to see such deserving scores listed as *The Best Years of Our Lives*, *The Ghost of Mrs. Muir*, *La Dolce Vita*, *The Miracle Worker*, *The Wild Bunch*, *Tess*, *Altered States* and *Return to Oz*. But what about *The Ipccress File*, *The Knack*, *Body Heat*, *Somewhere in Time*, *Thunderball*, *The Blue Max*, *The Wind and The Lion*,

Under Fire, *Lawrence of Arabia*, *Romeo and Juliet* (Rota), *The Spirit of St. Louis*, *Taras Bulba*, *Nun's Story*, *The Fox*, *The Elephant Man*, *The Taking of Pelham 123*, *Viva Zapata*, *The Rose Tattoo*, *Sirens* and *The Sound and the Fury*?

Finally, and I make this comment with all due respect for the talented and versatile Danny Elfman, I'm sad to see that Alex North, Maurice Jarre and Franz Waxman each had fewer scores represented (two each) than Elfman.

Greg Marshall
St. Louis, Missouri

Uhhh...didn't we say to send in three suggestions?

Music Man

Your article about The Recording Musicians Association (RMA) and film scores was well researched and very informative (Vol. 6, No. 3). We at Professional Musicians Local 47 appreciate your accuracy and even approach, and your passion for your subject. It

is affirming to see in print what we are all working very hard to achieve, namely more film scores and recognition of the artists who compose them and perform them. You have demonstrated and your magazine has clearly articulated that soundtrack fans, film composers, the RMA, Professional Musicians Local 47, studio musicians and the professional media can work together effectively toward the same positive goals, namely the recording of many more film scores. We all win from this effort. Thanks again.

Jay A. Rosen
Trustee, Professional Musicians
Local 47
jrosen1@socal.rr.com

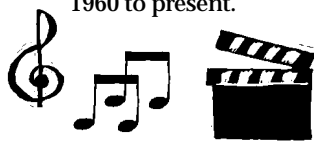
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Between Heaven and Hell

and Soldier of Fortune

Composed by Hugo Friedhofer

HUGO FRIEDHOFER IS THE ORIGINAL under-appreciated film composer: innovative, dramatically astute, and endlessly interesting. He began his Hollywood career as an orchestrator and co-composer, often working for Erich Wolfgang Korngold and Max Steiner. But once established as a composer, he wrote completely in his own style, favoring transparent orchestrations, progressive harmonies and a sense of subtlety consistent with his own self-effacing personality. Although chronologically of the Golden Age, he pioneered orchestrations and approaches which set the stage for subsequent composers, from Leonard Rosenman and Elmer Bernstein to John Williams and Jerry Goldsmith.

SADLY, VERY LITTLE OF

Look for this month's Silver Age offering Voyage to the Bottom of the Sea by Paul Sawtell & Bert Shefter inside back cover



FRIEDHOFER'S WORK IS available on CD. Most of his best scores were written in the 1950s for Twentieth Century Fox, and FSM is beginning the important process of restoring them with this new doubleheader. Featured for the first time ever are an acclaimed war score in complete form and a long-sought-after exotic score in the best representation possible.

BETWEEN HEAVEN AND HELL (1956) IS A tough-minded story of an affluent young soldier (Robert Wagner) who finds courage and his own humanity on a South Pacific island during WWII. Friedhofer eschewed typical Hollywood heroics in favor of a brooding, atmospheric take on the ambiguities of war, full of texture and blocky chords coalescing into a memorable listening experience. For his main theme Friedhofer drew on the Dies Irae, the traditional chant of the dead, arranging it as an oppressive march for the main title and a furious action cue one of the genre's all-time best for the movie's finale. Additionally, the score includes a subliminal, bittersweet love theme for the main character's flashbacks to his pre-war life.

SOLDIER OF FORTUNE (1955) IS A HONG KONG-based adventure starring Clark Gable and Susan Hayward for which Friedhofer wrote



BETWEEN HEAVEN AND HELL

1. Sam and Jenny's Theme	2:08
2. Main Title	2:23
3. George Company	1:40
4. Retrospect No. 1	2:50
5. Retrospect No. 2	2:42
6. Strategic Sam/Scared	7:27
7. Death of Colonel Cozzens	1:54
8. Berserk	0:48
9. Norzagaray	2:02
10. Millard's Death	2:42
11. Parade George	2:45
12. Flash Raid	2:21
13. Sniper	1:33
14. Death of Little Joe	1:01
15. Don't Argue/Desperate Journey	4:44
16. End Title	0:31
Total time:	40:18

SOLDIER OF FORTUNE

17. Theme (piano)	1:25
18. Main Title	3:11
19. Marine Patrol	1:43
20. Lee's House/Restaurant	2:02
21. Inquisition	3:12
22. Search Montage	2:05
23. Dak Lae	1:53
24. Macao Ferry	1:11
25. Lee in Action	2:14
26. Lee and Jane	4:10
27. End Title (damaged)	1:36
28. Hong Kong (source montage)	1:22
29. Tweedie's (source montage)	3:43
30. Theme (piano reprise)	2:06
Total time:	32:41
Total Disc Time:	73:00

Album Produced by Lukas Kendall



JEFF DANNA

O/Green Dragon/Higher Love

Best known for his work on the television series *Kung Fu: The Legend Continues* and the TNT movie *Baby* (released

by Narada, and Citadel Records, respectively), Jeff Danna has also scored several theatrical feature films, including the still-to-be-released *Higher Love* and *Green Dragon*, and *O*, the latest film version of Shakespeare's *Othello*.

Set in a contemporary high school, *O* stars Julia Stiles, Mekhi Phifer, and Josh Hartnett and was directed by Tim Blake Nelson, the actor-director best known for his recent co-starring role in Joel and Ethan Coen's *O Brother, Where Art Thou?*

In spite of the high-school setting, Danna wisely focused on the emotional and psychological torment of the film's characters, though director Nelson did have some say in determining the score's nature. As Danna explains, "Nelson's influence was he doesn't like electronic instruments at all; he wanted a very acoustic sound."

For the stylized 1996 film *William Shakespeare's Romeo + Juliet*, director Baz Luhrmann had Nellee Hooper, Craig Armstrong and Marius De Vries incorporate song elements with their original score, along with some fresh arrangements of pop songs. For *O*, Danna had to similarly write a score that could retain its own character and still function in a fluid manner.

"The score has to work on its own and within the context of those pop songs. So you need to find something that's working as score for the scene that you're scoring, but you have to be very cognizant of where you're coming from and where you're going. You may have to line up keys, for example. There were scenes in *O* where pop songs blasted in, right at the end of my cue. If my cue was clashing, it sounded all wrong. One of the things that a score can do is unify the film. I never found myself shortened that way, but I had to be very aware the source was part of the landscape."

O's primary theme is a very slow, artfully crafted work, appearing in some very disparate guises: Sometimes it reflects a certain longing and moments later, the evil machinations of literature's classic sociopath, Iago. Much of this is achieved through the use of

Triumph, Tragedy...and Sodomy

Music for Shakespeare in high school, Vietnamese assimilation and a clown's nightmare gig.



FAMILY STRUGGLE: The Danna brothers collaborate on the immigrant drama *Green Dragon*.

does show up in different guises and is more malicious in some areas, particularly toward the end of the film, as Iago's plan starts to come to fruition. But the role of the score in this film was to keep

tying it together, drawing us back to the central story, and so there wasn't really the call to be wildly different in the statement of the theme. It was basically to be cohesive and [create] a slow build toward evil, at the end of the film."

Many films have been blessed with a great theme—*Romeo + Juliet*'s lush dirge, Toto's doom-laden prelude for *Dune*, and Chaz Jankel's mourn-

some wonderful instruments from Shakespeare's time.

"The two featured instruments, viol and the viola da gamba, were the predecessors of the violin and the cello, respectively. The viol is a five-string instrument—very raw and unrefined in tuning issues, even with the world-class players we flew in—and the viola da gamba is much the same story." Since the film balances the modern setting with the play's classic structure and language, the score deliberately reflects back to early music within the confines of a conventional 20th-century orchestra.

O's theme is prominent in the bulk of the score, yet Danna avoids the thematic repetition that often saturated Luhrmann's *Romeo + Juliet* soundtrack. "In *O*, the way the film was spotted made that direction clear. Basically, I didn't change the feel of that theme too much. It

ful centerpiece for his 1988 *D.O.A.* score—but it takes a true craftsman to understand a theme's construction and apply it inventively and appropriately. As Danna admits, "I enjoy taking themes, changing and moving them around for different characters, but in this

particular film, the changes were not particularly dramatic.

"*O* has a lot of dialogue cues. There's much more dialogue scoring than story or action scoring." Since most of the action sequences are basketball matches, often Danna's role "was to underscore conversation. Basically, you can't just go crazy and let the orchestra play all around; you have to be restrained and careful with it." The final result is a score that's affectionate, sly, and occasionally humorous—a clever combination that keeps the audience focused and prepared for *Othello*'s

Many films are blessed with a great theme, but it takes a true craftsman to understand and apply it inventively



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DOWN BEAT

grand tragedy.

Brother, Can You Spare a Tune?

Green Dragon offered Danna the opportunity to work again with his older brother, Mychael. Best known for his outstanding score for *The Ice Storm*, Mychael has also maintained a longtime association with Atom Egoyan, the writer and director of the celebrated *Sweet Hereafter*.

Directed by Timothy Linh Bui, and written by Bui and his brother Tony, *Green Dragon* stars Patrick Swayze, Don Duong, Trung Hieu Nguyen and Forrest Whitaker and focuses on a group of Vietnamese refugees as they arrive at Camp Pendleton, California, during the '70s.

Though both composers have distinctive styles, Mychael and Jeff Danna share an appreciation for ethnic instruments and creating unique soundscapes.

"I'm really intrigued by any instruments or colors that are out of the ordinary, and one of the things I like to do is mix them with orchestra. Text, the timbre of some instruments (especially a lot of ethnic instruments), and the pitch—particularly the tuning—don't necessarily make the fit with an orchestra an easy one, but I think when you work long enough to get them to mesh together, it's a very interesting sound. *Green Dragon* is an example of using all these Vietnamese instruments with a conventional Western orchestra."

A major trap for composers is having an ethnic instrument obliquely proclaim and excessively restate the obvious—"You are now in Viet Nam!" and the clichéd "You're *still* in Viet Nam!" According to Danna, respect for a culture and for its musical heritage are cornerstones to avoiding such dilemmas.

"For *Green Dragon*, there [were] a good two or three weeks, at least, of research. There's actually quite a large Vietnamese community here in California, in Orange County." Danna frequently met with a community liaison, arranged by the film's director, and videotaped his visits with local musicians, recording lengthy discussions about the intricacies of their art.

"One of the things about working with players from other countries and other cultures is the language barrier makes things interesting, and that was very much in play on this film. But also there are two ways to use them in modern scoring: There's [the approach where] you sample them in their element and write pieces around them, and have that kind of chaotic, tribal sound; and then there's where you learn about their instruments enough [so]

that you can actually write parts that sound natural and idiomatic. *Green Dragon* was the latter [kind of score]. It definitely needed themes and melodies and very specific statements of musical passages, but it needed to be played by these instruments, so it was a matter of learning what was natural.

"My experience way back [in 1992] with *Kung Fu* taught me a lot about Eastern instruments, taught me a lot about being careful about clashing, about overrunning the borders [of] their [culture]. Chinese, Japanese, Vietnamese [and] Korean music—they're all very different. To the untrained Western ear you might think, 'Oh, this sort of sounds... Eastern,' but once you get to know them, and especially to the players playing them, they really know if you've geographically stepped over the line, and they're quick to let you know."

Green Dragon proved to be a very rewarding experience for Jeff and Mychael, and it's clear

the unique project was a very personal film for director Timothy Bui.

"For the Bui brothers, it's their story of coming out of the camps (the 'boat people,' as we know them in Canada) and be[ing] put in these camps and distributed across the country, and what life was like in these camps. The Bui brothers were in camp in Florida, and this particular film takes place in Pendleton, but that aside, I think they draw very heavily off their [lives] in the film."

Music Without Borders

The Bui brothers gave their composers a great deal of leeway to research and think carefully about their musical ideas and final choices. "[They] were really excited that we were willing to really dive into that sound, that culture. They set us up with the players down here they knew from their community. That was one of the things that attracted them to our approach: When we were talking at the beginning of the film about whether we would be the right people to do the film; it was our insistence that we stay true to the culture and really give Vietnamese music its due."

Jeff Danna began his music career with his own band, performing in and around Toronto. Originally a songwriter and guitar player, Danna's performing career was abruptly halted when he injured his hand and began to suffer from carpal tunnel syndrome and tendinitis. Danna took time off to recuperate, and while he was re-examining career paths, his brother Mychael engaged him as a musician on a few of the elder Danna's early film scores.

At the time, SC Entertainment was an exploitation firm, similar to Roger Corman's New World Pictures (and subsequent



Jeff Danna

Concorde Films), and SC produced a number of movies that were sold primarily to cable and foreign television outlets. Like Corman's own product, the SC films—*Caribe* (1987), *Murder One*, *Still Life*, *Blood Relations* (all 1988) and *Cold Comfort* (1989)—gave the young composers opportunities to write feature-length soundtracks. "Those scores that Mike started doing were the first look I had at film music. We ended up writing a couple together, and I ended up writing a couple on my own."

Other lucrative venues were locally filmed television productions that were aimed at U.S. and international markets. "I got a gig with CBS, working on this Canadian television show they were shooting called *Sweating Bullets* (1991)—'Guns n' Bikinis' we used to call it—and that was an important thing for me because the very nature of television scoring is you work a lot, and you write a lot of music very fast, which is not great for your health or your social life, but it's great for your craft. When I think back to the kind of work that I was doing, the kind of workload I had when I was 26 (I'm 36 now)—I don't know if I could do it now. I mean, it was literally 18 hours a day, seven days a week, nine months at a time.

"If you have a show or a producer, or rather, an executive producer, that allows you to be more creative, it can also be a great place to write cool music. I was really lucky with *Kung Fu*; they pretty much gave me carte blanche and real players to work with—at least real Chinese players, [since] I didn't have a real orchestra. I basically learned that whole mixture of unusual instruments—folk instruments, ethnic instruments—with a bigger, more symphonic sound."

When production of *Sweating Bullets* moved to California for the show's second season, Danna followed, and after several years in episodic, cable and network television, the composer is delighted to have moved to theatrical features. Besides *O*, his first studio picture, Danna is equally proud of his work for a small independent film called *Higher Love* (aka *At Sachem Farm*). Starring Nigel Hawthorne, Jim Beaver and Minnie Driver (who also executive produced), the film was written and directed by John Huddles.

"*Higher Love* is the story about [a man who has] left his love in life. He's an extraordinarily gifted guitar player, and he's left this path because he thinks that he needs to get a 'serious job,' so he can marry his girlfriend. So he leaves guitar playing and music behind and attempts all of these (basically) business failures. He tries to be a stockbroker, he tries to be a goods importer and exporter. The whole film is just about figuring out what you're sup-



CLOWNING 'ROUND MIDNIGHT: Ryan Shore puts the jazz licks on VULGAR's grisly action.

posed to do on this planet. It's quite quirky, it's very smart, and it's a lot of fun."

The story culminates with Nigel Hawthorne being nudged back to his love of music, and ends with a startling performance piece. As with his previous scores, Danna uses a rich ensemble of acoustic folk instruments, including a Turkish hurdy-gurdy. "Basically, you put it on your lap, and you play it like a keyboard, but it's strung, and with your right hand, you crank this wheel. It's an absolutely wild instrument." Danna also chose a traditional Turkish melody from the 1300s to reflect Hawthorne's connection with St. Augustine and ancient Turkey.

Part of the fun in being a composer is discovering a new instrument, a fresh sound, or hitting an idea that, while outlandish at first, proves to be the right element in solidifying a score.

"I've thought about stuff that was way off—[where] I thought, 'Oh, we could use this instrument, that would be really cool'; and then you look at [it and] it's just too far. But generally, directors are very excited to talk about unusual instruments—not all, because there's a whole type of movie where they're looking for generic music—but most of the films I've worked on, the directors have really wanted an identifiable musical stamp in the same way they look for an identifiable stamp when they cast and wrote the film, and the wardrobe person came on board and everything. They want to extend that feeling of independent identity to the music, and so a great way to access that is to use these unusual instruments."

Danna cites the inventive Bernard Herrmann as the benchmark in great film composition and innovation: "I never fail to be amazed when I find something else that blows me away. I just think that's he's head and shoulders above the guys around him for the most part."

Jeff Danna's own work reveals, at its core, a composer with a desire to achieve something unique, while remaining faithful to the integrity of the film. Though he's been fortunate to have worked with directors who understand the benefits of a well-written and well-researched score, Danna's most obvious skills—interpreting emotions and character conflicts, and creating a natural soundscape from disparate sources—make him an important composer among the newer generation.

—Mark Richard Hasan

RYAN SHORE Vulgar

Just how does one score the rape of a clown? The existing lexicon is limited, and the appropriate bits from *Deliverance* or *Pulp Fiction* are not underscored. Besides, this is a comedy. This was just one of the many challenges that fell to Ryan Shore, composer of View Askew's production of *Vulgar*, slated for an August 24 release by Lion's Gate Films.

Composer Shore explains the set-up: "The main character, Will, is a kid's party clown using the moniker Flappy, and when work isn't going well for him he decides to market his skills in a new way. He gets this idea to do bachelor parties dressed as a clown, but in addition he's got on fishnets, a garter belt and high heels. He adopts the name of Vulgar...it will be like a joke...they will be expecting a stripper, but instead he shows up and 20 minutes later the real stripper shows up and it's a good laugh. But on his first gig, instead of there being a group of party-goers, it's a father and his two sons, and everything goes horribly wrong—as wrong as you could ever possibly imagine." Ryan adds, "And that's just the beginning, the introduction of the characters."

Shore's introduction to the characters occurred while he was doing orchestral duties for Howard Shore's score to *Dogma* in London. "I had met the producers, Kevin Smith, Monica Hampton and Scott Mosier, and they told me about this movie and asked

(continued on page 48)

FRIEDHOFFER

FOX

By Linda Danly

HUGO FRIEDHOFFER WAS ONE OF THE most respected film composers ever to work in motion pictures. He worked independently for most of the major studios, earning recognition in the 1930s as a master orchestrator for Erich Wolfgang Korngold and Max Steiner at Warner Bros. However, it was the Fox studio that gave him his start and Alfred Newman, in particular, who offered Friedhofer opportunities over the years to show what he could do as a composer.



Sounds of Grandeur

Hugo's first project was the musical *Sunny Side Up*, which was Fox's biggest money-maker up to that time. Although musicals were soon to die out, the novelty of sound was still pulling spectators into the theaters, giving them their money's worth of singing, dancing, orchestras and swing bands. *Happy Days*, another musical, was made more spectacular by a new format in 70mm that Fox called "Grandeur." *The Big Trail* came next, a western starring John Wayne and also shot in Grandeur. The film had more music in it than was standard for that period, incorporating arrangements of folk and patriotic tunes and original music.

Hugo had been at Fox only three months when the stock market crashed in October, and the ambitious William Fox, unable to pay off his substantial debts, was forced to sell. Thus began a three- or four-year period of turmoil and severe cutbacks. During the leanest of those depression years, only four employees remained in the music depart-

On the heels of FSM's release of **BETWEEN HEAVEN AND HELL**, Linda Danly takes a look back at a brilliant period in the Golden Age.

Friedhofer, born in San Francisco, worked as a cellist, arranger and composer of silent film cues at the city's Granada Theater until sound pictures forced musicians out of work. Hugo had taken a job playing dinner music in hotel lobbies when he received a wire from a friend and fellow pit musician, George Lipschultz, who had moved to Hollywood to work for Fox as a musical director. Lipschultz informed Hugo that the studio was looking for an arranger, and in July of 1929, the 26-year-old musician packed up and joined the music department at Fox, which was still under the leadership of its founder William Fox.

From 1929 to 1935, Friedhofer worked on approximately 50 films. An attempt to calculate *exactly* how many films he scored would be fruitless. He collaborated on so many film scores that even he didn't have an idea of the volume of music he created. He remarked in his typical self-effacing manner, "My activities as an arranger, composer and orchestrator were so intermingled that a catalog is out of the question—not that posterity will be any the poorer as a result."



A HANDFUL OF HUGO:
From top, clockwise:
SOLDIER OF FORTUNE,
BOY ON A DOLPHIN, THE
BRAVADOS, BETWEEN HEAVEN
AND HELL, BROKEN ARROW,
and Friedhofer himself.



Alfred Newman was highly influential in helping Friedhofer advance from arranger to composer.

Hail Hugo

Films Friedhofer scored for Twentieth Century-Fox during Alfred Newman's reign as musical director:

1942	China Girl
1943	Chetniks!
	They Came to Blow up America
1944	Paris After Dark
	The Lodger
	Lifeboat
	Roger Toughy, Gangster
	Home in Indiana
	Wing and a Prayer
1950	Three Came Home
	Broken Arrow
	Two Flags West
1952	The Outcasts of Poker Flat
1955	White Feather
	Violent Saturday
	Soldier of Fortune
	Seven Cities of Gold
	The Rains of Ranchipur
1956	The Revolt of Mamie Stover
	Between Heaven and Hell*
1957	Oh Men! Oh Women!
	Boy on a Dolphin*
	An Affair to Remember*
	The Sun Also Rises
1958	The Young Lions*
	The Bravados
	The Barbarian and the Geisha
	Lydia Bailey
	In Love and War
1959	Woman Obsessed
	The Blue Angel

(* Indicates an Academy Award nomination)

ment: George Lipschultz as musical director; Frank Tresselt, the contractor; a librarian; and Hugo, functioning in all capacities, including copying his own parts and "jumping about from one project to another, quite at random," he recalled. "One day I'd be doing a vocal background for some lady baritone, who had maybe two good notes above middle C, and the next day I'd be orchestrating something for somebody else, or else writing dramatic cues or some atmospheric music, or a main title or something of that sort. So it was a sort of an overall experience which hasn't, I believe, hurt me in the long run."

On May 29, 1935, the lagging Fox studio merged with Darryl F. Zanuck's Twentieth Century Pictures. The result was Twentieth Century-Fox, a studio destined to become a giant in the industry under Zanuck's energetic leadership. His assistant, Sam Engle, described Zanuck as "the hardest working son-of-a-gun that ever came down the gangplank." Three days after the merger, Zanuck cleaned house in every department, dismissing workers who had been there for years and bringing in his own people. Hugo was fired. He

wasn't gone long before the studio people realized their mistake and asked him to come back. Hugo went back but, from that point on, as a freelance composer, spending the majority of the next seven years as an orchestrator at Warner Bros.

Hugo, Meet Al

Hugo also helped out over at Goldwyn, where Alfred Newman was head of the music department. Newman recommended him to Sam Goldwyn to score that studio's 1938 production of *The Adventures of Marco Polo*, giving Hugo his first film score and screen credit. Al recommended him again in 1946 for Goldwyn's *The Best Years of Our Lives*, for which the composer won an Academy Award. When Newman left Goldwyn to become musical director at Twentieth Century-Fox in 1940, he hired Hugo to score 30 or so films for Fox over the next 20 years. Many of the motion pictures are works of distinction; in fact, four of them were nominated for Best Score by the Academy.

In a letter written in 1976 to Page Cook, friend and film music critic for *Films in Review*, Hugo recalled a high point in his career: "All in all, the period between 1954 and 1956 was for me, a singularly happy time—happy because of an upsurge of creative assurance the likes of which I'd never known before—no doubts, no hang-ups—above all, no fear that my experiments might meet with disapproval up front. Nine sizable scores in a trifle over two years is a lot considering the fact that speed was not



MUSICAL BACKUP: Friedhofer (right) on the Fox scoring stage circa 1956.

exactly my forte. Here's the roster: *Vera Cruz*, *White Feather*, *Violent Saturday*, *Soldier of Fortune*, *Seven Cities of Gold*, *The Rains of Ranchipur*, *The Revolt of Mamie Stover*, *The Harder They Fall*, *Between Heaven and Hell*."

All but two were Twentieth Century-Fox productions. In the following years, Friedhofer composed several other significant Fox scores: *Boy on a Dolphin*, *An Affair to Remember*, *The Sun Also Rises*, *The Young Lions* and *The*

Barbarian and the Geisha.

Over his career, Friedhofer scored dozens of westerns, war pictures, adventures and romances. One might think the scores of a particular genre would sound alike. This is not true. While unmistakably Friedhofer, each score adds a distinctive dimension or dramatic atmosphere to the story. An exception is the score to *White Feather*, a production similar to, though not as good as, *Broken Arrow*. In this singular case, Al Newman advised Hugo to use material from *Broken Arrow* to save himself time. Although Friedhofer agreed to it, this practice was not in keeping with his idealism.

An example of different approaches in scoring can be illustrated in the main titles of *The Young Lions* and *Between Heaven and Hell*, both World War II pictures. In the former, Friedhofer's theme portrays Nazi armies marching over Europe like a relentless killing machine. There is no humanity, no heart. The effect is mechanical and chilling. The score to *Between Heaven and Hell* tells a different story, one of the transformation of Sam (Robert Wagner), an arrogant son of a plantation owner who becomes a courageous and responsible soldier. Friedhofer takes the ancient plainchant "Dies Irae" (day of wrath, or reckoning) and arranges the tune with military percussion and brass for the main title. Sam has his day of reckoning in active duty where he must face himself and find out what he is made of. Incidentally, Friedhofer related that actors rarely acknowledged his music for the films in which they starred. Robert Wagner and James Stewart (*Broken Arrow*) were exceptions; both went out of their way to compliment him on his work.

Slow Fade Out

After 1960 Hugo wrote 10 more film scores, most notably *One-Eyed Jacks* (Paramount, 1961), and worked in television until the mid-'70s. Reflecting on his career in his final years, he wrote: "Frankly, considering all the work I've done in films it's a wonder I'm not blind or paralyzed or both. I give thanks for the stamina bequeathed me by my peasant forbearers." He recalled the many people he worked with and spoke with gratitude about Alfred Newman: "[He] was in a measure largely responsible for my so-called career as a composer of film music rather than merely an arranger or orchestrator. So I am, and will always be, very much indebted to him. But God bless him, everybody in the business owes something to Alfred."

FSM

Linda Danly, editor of Hugo Friedhofer: *The Best Years of His Life* (Scarecrow Press, 1999), is a composer and film music historian. She composed 39 episodes of the television series, Jim Henson's *Mother Goose Stories* and taught film music history at the University of Southern California. She lives in Los Angeles and Naples, Florida.

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Egon, your music...

Jon & Al Kaplan scare up some musical examples from **GHOSTBUSTERS**.



Bernstein: "If they made *Ghostbusters 3* would you score it?" His reply was a friendly but succinct "No," without any follow-up or explanation.

Ivan Reitman has directed some funny movies, but with *Ghostbusters*, he transcended his trademark "underdogs take all" approach. Working off of a clever script by Dan Aykroyd and Harold Ramis, Reitman put together a movie that stands as a rare classic blend of great comic performances and impressive visual effects. Most important, the fantastical story takes place in a realistic world populated by convincing characters. These are the main things that separate *Ghostbusters* from later efforts like *Men in Black*



An entire generation of unfortunate children is being raised on *Men in Black*. For those of us a bit older, we had it better. We had *Ghostbusters*. With Ivan Reitman's return to sci-fi comedy with this summer's *Evolution*, it's an ideal time to revisit Elmer Bernstein's classic score for the director's landmark 1984 supernatural smash. (By the way, *Evolution* composer John Powell wouldn't talk to us because Jeff Bond gave *Face/Off* a

mediocre review three years ago.) As far as we know, Bernstein was never considered for *Evolution*, but this isn't a huge surprise. He had a long history working with Reitman (*Animal House*, *Stripes*, *Heavy Metal* and *Spacehunter: Adventures in the Forbidden Zone*) but hasn't scored a film for him since 1986's *Legal Eagles*.

It would have been nice to hear Elmer's updated take on this kind of material, but to be fair, *Evolution* is more along the lines of *Men in Black* than *Ghostbusters*. Some may also argue that *Wild Wild West* already gave us a satisfactory return to the world of Bernstein's action/fantasy writing. Plus, a few years ago we posed a related question to

and, well...*Ghostbusters 2*.

Elmer Bernstein's contribution to this "reality" is immeasurable, even though we are obviously about to try and measure it. Most people came away from the film remembering Ray Parker's title song, "Ghostbusters" (Huey Lewis sure as hell did). But that's not important right now. Bernstein had his comedy scoring down to a science when *Ghostbusters* arrived. Aside from *Stripes*, he'd spent the past several years working with John Landis and the Zucker Brothers on films like *Trading Places* and *Airplane!*

Bernstein's *Ghostbusters* is a deft combination of his straight-faced comedy writing with the large-scale epic horror he brought to *Heavy Metal* in 1981.

Listen! You Smell Something?

Bernstein's "Ghost" material is derived from an octatonic melody, often voiced in ondes martinot. (Elmer has over-used this big, weird instrument in his career, but *Ghostbusters* is a film where the color slides in naturally, instantly conjuring thoughts of the supernatural—due mainly to its past filmic associations with the "other-worldly.") By the end of the movie, the octatonic theme has become a gigantic brass fanfare for Gozer, fleshed out with fluttering, impressionistic woodwind accompaniment, and at times a blaring, gothic organ. The ghosts in this movie aren't quirky like the dumb aliens in *Men in Black*; they may be funny circumstantially, but first and foremost, they're mysterious and scary. Bernstein treats them as such by using awkward, disturbing intervals like major sevenths

GHOSTBUSTERS Theme



and tritones (as he does for Slimer, above right, the film's best-known ghost).

Call It Fate

Despite a prevalence of dark, mysterious music, the most remembered aspect of Bernstein's underscore is his catchy theme for the Ghostbusters themselves ("Ghostbusters Theme"). Built over a rollicking piano line, the tune focuses on a bouncing perfect fourth, usually voiced in woodwinds and synths. An abrupt (to some) harmonic movement of a minor third adds an ever-so-subtle weight and mystery to the otherwise buoyant theme. (In many ways it's like a gentle, light jazz, inverted version of John Williams' "Imperial March," or even Lex Luthor's theme.) Composers are always bemoaning the difficulties of scoring comedy; Bernstein does an expert job of making the Ghostbusters "comical" without crossing the line. Push it too far in one direction and you turn Drs. Venkman, Stantz and Spengler into buffoons—too much in the other and it's going to be too serious for a movie about a bunch of former SNL cast members chasing ghosts in NYC. Bernstein finds the perfect balance for these characters, making them whimsical without sacrificing their dignity. The theme also captures the film's key irony; these are three guys who don't really know what they're doing, and yet they go on to save the world.

Would You Please Leave?

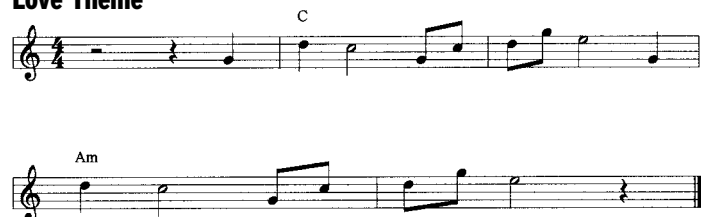
People underestimate how vital Sigourney Weaver's performance is to *Ghostbusters*. We mentioned earlier the



Dana's Theme



Love Theme



If there's one case where director Reitman would have been better off using Bernstein's original cue, it's for the montage of chaos that's tracked with the strange song "Magic."

Ghost Theme



Gozer Fanfare



importance of securing a level of "believability" when filming a story like *Ghostbusters*, and Weaver almost single-handedly grounds the movie in reality. When she's eventually abducted for the final act, we feel as though the stakes have actually been raised because Weaver's character seems like a real human being...she even almost manages to be a convincing love interest for Bill Murray. Compare this performance to the stilted, one-note turn she gives in *Galaxy Quest* and you can't help but wonder...did Sigourney Weaver get breast implants? Elmer's "Dana's Theme" is essential in contrasting her character not only with the playful *Ghostbusters*, but with the more threatening octatonic threads for the ghosts. The theme is reminiscent of Bernstein's love melodies from films such as *Trading Places* and *Stripes*. This version definitely has a more sophisticated air, appropriate for Weaver's sharp portrayal of a strong woman and classical cellist (note Bernstein's risky approach of scoring her theme for a solo cello). Halfway through the film, Bernstein shapes this material into a moving "Love Theme" for Dana and Bill Murray's Peter Venkman. A melancholy tune characterized by ascending leaps to suspensions, the theme first surfaces when Venkman begins to win Dana over with his inimitable charm. The idea receives full-blown treatment (voiced in ondes martinot, no less) at the film's denouement, where Venkman helps free Dana from within a charred Terror Dog.

The Missing Music

The Light Is Green...The Trap Is Clean

Believe it or not, a substantial amount of the music Bernstein wrote for *Ghostbusters* was jettisoned from the final cut in favor of pop songs. (Actually, considering how many key scenes featured songs, maybe it's easy for you to believe.) In fact, virtually every sequence in this film that features a song was at one point scored with original music by Bernstein. Now...for the first time, we take you inside the unused material Elmer wrote for *Ghostbusters*...

During the early sequence where the *Ghostbusters* sneak up on the library ghost, Bernstein plays up their trepidation with a muted trumpet version of the "Ghostbusters Theme" under an ominous, unraveling, low-end piano line. The heroes are about to pounce when the spirit transforms into a hideous, shrieking creature (probably the film's scariest moment). Bernstein originally scored this scene with an exclamation of brass, followed by a rock and roll version of his "Ghostbusters Theme" as the three terrified scientists flee the library. In the finished film, Reitman tracks over Bernstein's material with a section from the Bus Boys' song "Cleanin' up the Town." Its effect is similar to what Bernstein had in mind, and, sad to say, was probably a better choice. Bernstein's main theme doesn't sound as comfortable in this pop setting (complete with pulsating synths and an '80s backbeat). It comes off as dated—even more so than actual songs like "Cleanin' up the Town."

Watch the famous scene where Janine screams, "We Got One!" Bernstein's original cue was again discarded in favor of "Cleanin' up the Town," this time in a much longer version. The song has a catchy big band sound and works reasonably well over shots of the *Ghostbusters* "Suiting Up" for the job. Bernstein had other ideas for the scene: as Janine sounds the fire alarm, Elmer juiced up the sequence with a triumphant brass fanfare, similar to his main theme from *Stripes*. (This idea goes almost totally unrepresented in the finished film; it's really the only element of the score that pushes the fact that these guys are heroes, but perhaps this concept was best left understated. For the awful *Ghostbusters 2*, Randy Edelman came up with a mock-rousing *Ghostbusters* "hero" theme, and the music seemed to slide right off the film—though Edelman's score was certainly the least of that film's problems.) Bernstein's jocular brass then gives way to an upbeat, Mancini-esque "Peter Gunn" groove for the *Ghostbusters* driving across town in the ECTO-1. A bold statement of the "Ghostbusters Theme" is layered over top, but as in the unused "Library Ghost" cue, the melody is slightly uncomfortable in '80s pop mode. Still, 17 years later, it's certainly fun to

hear this theme in various unused guises. Do you know how we know all of this? It is certainly not because we bought the priceless bootleg containing the complete score, including all of Elmer's rejected material.

Ray Parker's hit song, "Ghostbusters," was used for the big montage where the heroes take the city by storm. Bernstein's rejected cue again focused on pop sensibilities, also emphasizing the heroic staccato brass of the earlier "Suiting Up" cue. This time, the "Ghostbusters Theme" appears smeared with electric guitars, and though the cue certainly has a pulse, Reitman again made the right choice in going with the Parker song. It's a catchy tune that provides the sequence with all the energy of Bernstein's original cue—and it also helped Columbia sell a couple of records.

scored them and they used the songs anyway.)

You can probably still find the Arista *Ghostbusters* soundtrack (ARCD-8246), but it only has two Bernstein cues ("Dana's Theme" and "The Ghostbusters Theme"). You're better off just watching the movie.

Ghostbusters is one of the last scores Bernstein wrote for Reitman, but it by no means marked the end of his comedy writing. After *Ghostbusters*, he did *Spies Like Us*, *Funny Farm* and *Wild, Wild West* starring Salma Hayek. *Spies Like Us* and *Funny Farm* are also among the greatest comedy scores ever written. We'll probably never analyze them in *FSM*, but that doesn't mean you shouldn't love them.

FSM

The Kaplans ain't afraid of no ghosts. But they are afraid of ghosts.

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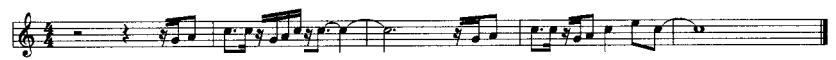
Curiously, for a montage that focuses on the Ghostbusters in action, we don't see them catch a single ghost in this sequence. And yet, this movie is still better than *Men in Black*.

Reitman used the strange song entitled "Magic" for the chaos-enveloping-New York montage. If there's one case where he'd have been better off using Bernstein's original cue, this is it. This scene is a pivotal junction in the movie, and up to this point, Bernstein has been 100% responsible for characterizing the ghosts from a musical standpoint. It's therefore jarring when we see images of supernatural destruction accompanied by a bizarre amalgam of rock and processed spoken text. We have a feeling Reitman sensed on some level that this was a mistake, because beneath the song are tracked-in segments of one of Bernstein's portamento string licks from later in the film. This helps to add an unsettling air to the scene, but this song is still a misguided use of music. Bernstein's take on the sequence featured rising, dissonant brass ("Ghost Fanfare"), dressed with the color of the expected ondes martinot. We hear this motive only once in the finished film, during the final action sequence (for Dana and Louis' transformation into Terror Dogs). Bernstein also launches into a sort of deformed Gershwin-esque allusion for a corpse-cabdriver causing traffic accidents. In the film, "Magic" fully gives way to Bernstein's pitch-bending strings on a shot of Dana's apartment being blown out.

No Job Is Too Big...No Fee Is Too Big

So there it is...Elmer saw a big chunk of *Ghostbusters* get flushed. We were too afraid to ask Elmer if he wrote these cues *knowing* that they'd most likely be replaced by songs. (That very thing recently happened to Basil Poledouris on *For Love of the Game*—he knew songs were slated for certain scenes, but he also knew that he could almost *save* the movie by scoring certain sections with music that actually did something for the film. So Basil

"Suiting Up" Fanfare



GHOSTBUSTERS Theme (pop version)



Ghost Fanfare



The Prokofiev of our time is a man of the screen...not only one of the greatest composers of our time, but also, in my opinion, the most wonderful film composer." These are the words of Russian director Sergei Eisenstein from an essay on his famous collaborator written in 1944, Hollywood's Golden Age. American cinema was then dominated by Steiner, Tiomkin, Herrmann, Waxman, Newman, Rózsa, Korngold; when we refer to the "Golden Age sound" we are generally referring to the collective voice of these men and their prolific contemporaries—a tremendous volume of work, characterized by its late romantic, Western European *gestalt*.

By comparison, the music of Sergei Prokofiev sounds positively contemporary. A detailed explanation and analysis of how and why would fill many pages...and has. Suffice it to say that Prokofiev's sound developed from two primary factors: first, the detached individualism of the Russian modernist movement in art; second, a nationalistic fervor combined with a deep desire to speak to the

ranged from neo-classical modernism to more traditional and classical forms. In this regard, Prokofiev had much the same effect on the Russian musical world as Alex North had on Hollywood.

Then in the years surrounding the 1917 October Revolution, faced with a volatile social atmosphere that he felt was not well-suited to his art, Prokofiev left Russia. He lived in self-imposed exile for over 15 years, spending much of his time in America, where he became very popular, and taking up residence in Paris. It was during this period that he first began to pursue an interest in film music, making frequent trips to Los Angeles and writing his first film score in 1933. This was Andrei Feinzimmer's *Lieutenant Kizheh*, from which Prokofiev extracted one of his most beloved concert suites.

In 1938, during his final American tour, Prokofiev spent several weeks as a guest of none other than Walt Disney, then hard at work on *Fantasia*. Prokofiev had seen *Snow White and the Seven Dwarfs* and been very impressed.

SERGEI PROKOFIEV

THE MAN THE MUSIC THE LEGACY

A SPECIAL FILM SCORE TRIBUTE by John Takis

hearts of his people. This meant speaking to the people in as many ways as possible—Prokofiev was, above all, an innovator. By the 1930s he was already fluent in ballet, opera and incidental music. It was only a matter of time before he turned his talents to film.

THE MAN

Sergei Sergeyevich Prokofiev was born in Russia on April 23, 1891, four years before the Lumiere brothers projected the first public motion picture in Paris. His brilliance was apparent early on, when he completed his first piece of music at the age of five and a half. At 14 he enrolled in the St. Petersburg Conservatory, where he was regarded as an *enfant terrible*, notorious for his critical attitude, which manifested itself in such behaviors as keeping detailed notes on the mistakes of his fellow students. He was already shocking his teachers at this time—among them, the renowned Nicolai Rimsky-Korsakov—with his daring and unconventional techniques and a refusal to conform to compositional standards.

Prokofiev's life would come to be dominated by controversy. In a polarized art world, Prokofiev was an avatar; a dark horse who elicited a wide range of reactions. His music was frequently acclaimed and frequently banned. It

Disney, for his part, was a great fan of Prokofiev, and made a determined effort to collaborate. The closest they came was Prokofiev's famous *Peter and the Wolf*, which Prokofiev claimed to have written expressly for Disney, and which Disney later animated and incorporated into the feature *Make Mine Music*.

Disney Studios had much to offer. Having already set new standards in audio-visual fusion with his "Silly Symphonies" cartoons, Walt Disney, aided by famed conductor Leopold Stokowski, was pioneering new techniques and technologies, such as stereophonic sound and electronic musical effects. Prokofiev was an avid student. It was an important period of exposure to new and appealing ideas, and if it had come at an earlier time in Prokofiev's career, he might have remained in America, accepting a high-paying job and taking his place alongside Tiomkin, Waxman and Steiner as a major Hollywood composer. But by this time, his heart lay elsewhere, and when, in 1938, Prokofiev was offered \$2,500 a week by the agent of his friend Vernon Duke, he responded: "That's nice bait, but I won't swallow it. I've got to go back to Moscow, to my music and my children."

It is important to recognize that this was a transformative period in Prokofiev's life. In the early 1930s, homesick and increasingly motivated by his sense of national iden-

tity, he resettled in Russia. The resulting three-year period was far from renewing. Despite the completion of such works as the ballet *Romeo and Juliet* and the magnificent *Cantata for the 20th Anniversary of the October Revolution*, both of which are now recognized as brilliant compositions, none of Prokofiev's music written during this period was endorsed or performed.

In this context, Prokofiev's continuing desire to compose for film represented an opportunity to return to grace. While Russian cinema may not have equaled the massive powerhouse that was the American film industry, it had several unique advantages as an art form. For one thing,

of a medieval Russian prince's glorious triumph over the depredations of a Germanic foe. In a socio-political climate hungry for heroes and the banner of past glories, the image of Alexander Nevsky had attained great popularity among the Russian people. The Teutonic Knights of the 13th century, who had terrorized Eastern Europe before invading Russia, were a convenient stand-in for modern-day German expansion under Adolf Hitler. Alexander Nevsky's decisive victory atop the frozen Lake Chud inspired hope and patriotic fervor in Russian citizens, who felt their very national identity was at stake.

To satisfy and stimulate that national pride was the awe-



the world of film grew and developed almost concurrently with the explosion of Russian culture during the early 20th century. Its importance as an art form was stressed from the beginning by figures such as Lenin, and the gap between "film composers" and "serious composers," while it existed, was not nearly as apparent as it was in the United States.

Prokofiev found a kindred spirit in the Russian director Sergei Eisenstein. Eisenstein was already world-famous for his groundbreaking work in cinema, particularly his films *Oktober* and *Battleship Potemkin*, and for his use of montage, a technique he pioneered and which is now a cinematic staple. But by 1938, Eisenstein had fallen out of favor. It had been almost a decade since his last film, and his artistic visions were considered too daring and experimental to be safe. Now, after a failed sojourn into filmmaking under capitalism, Eisenstein was desperate and out of work. Both men needed redemption. They found it in the form of their first and most celebrated collaboration: *Alexander Nevsky*.

Nevsky was Prokofiev's second film score, and it remains his most famous. This is in part due to the political circumstances surrounding the film. Eisenstein assumed control of the project under the watchful supervision of the Soviet bureaucracy. Stalin himself took a keen interest in this story

some task of Eisenstein and Prokofiev. It demanded a film of epic proportions. Eisenstein delivered with a lavish production which, while it is at heart a propaganda film, remains a masterpiece. It was also Eisenstein's first "talkie," so he took a special interest in the role of sound—especially the score. For his part, Prokofiev was eager to apply what he had learned in America. In the face of poor equipment and a dwindling arts budget (Andre Previn reportedly called it "the best movie score ever written trapped inside the worst soundtrack ever recorded"), Prokofiev remained an innovator. Tricks of microphone placement and the use of electronic filters transformed ordinary instruments into new creations. For comical effects, he employed a technique we now refer to as "mickey-mousing," another cue he took from Disney, in which the music literally describes the action.

The intimate collaboration between Eisenstein and Prokofiev proved to be overwhelmingly successful. Unfortunately, the film's release was marred by several unfortunate circumstances. First, the film's post-production was cut short when, pleased by what they had seen, the Soviet government refused to allow further editing. Second, a non-aggression pact with Hitler caused the film to be temporarily pulled. Not to be held back, Prokofiev arranged his music for the film into a dramatic cantata for

concert performance, and it grew in popularity as relations with Germany deteriorated.

Over the next four years, Prokofiev composed music for four more films: *Lermontov*, *Tonya*, *Kotovsky* and *Partisans in the Ukrainian Steppes*. The films have long since faded into almost total obscurity, and the music with them—although Prokofiev is known to have borrowed themes for continued development in his other works, such as the opera *War and Peace*.

Then, in 1941, *Ivan the Terrible* went into production. Once more, Sergei Eisenstein had been chosen to helm a historical epic of Russian nationalism—the chronicle of Russia's first tsar and his rise to power. And once more, Prokofiev was brought on board. *Ivan* was unquestionably more ambitious than *Nevisky*. Eisenstein envisioned a massive three-part epic, more elaborate than anything he had yet conceived. Prokofiev was a full partner in this endeavor, working closely with the director to find the musical structure of the film.

Part I proceeded as planned, beginning with Ivan's coro-

arbitrator of the films of Steven Spielberg. Or Colin Powell summoning John Williams, Jerry Goldsmith and other major Hollywood composers and lecturing them on how to compose appropriate "American" music. The idea seems absurd. And yet these are the conditions under which Prokofiev worked and struggled.

Fortunately, the plan backfired: Prokofiev's popularity was sufficient to suppress Zhdanov's accusations, and while he remained out of Stalin's good graces for the remainder of his career, he still found the strength to carry on writing music. Even so, the debacle did not leave him without scars. "With the death of...Eisenstein," he wrote in his autobiography, "I consider my work in the cinema finished forever." He was as good as his word.

Less than a decade later, after a prolonged illness, Sergei Prokofiev died of a cerebral hemorrhage. In a bitter twist of irony, his death went largely unnoticed. The date was March 5, 1953. That night Joseph Stalin died, overshadowing Prokofiev's death just as he had dominated the composer's life.



Prokofiev
and
Eisenstein
needed
redemption.
They found it
in their
first and
most
celebrated
collaboration:
ALEXANDER
NEVSKY.

nation, and ending with his glorification by the Russian people as he set himself up as a foe of the oppressive governing boyars. Little effort was made to conceal the connection between Ivan's "Man of Iron" and Stalin's "Man of Steel." The dialogue bears this out amply. This, of course, was the goal, and in *Part I* Stalin found the comparison a favorable one. But by the time *Part II* was completed, Eisenstein's subversive symbolism was becoming clear. Stalin's regime had been anticipating a further account of Russian glory under Tsar Ivan. What they got was an increasingly dark world of claustrophobic sets and an intricate visual framework of secrecy and paranoia, where intrigue ruled and clandestine executions were carried out by Ivan's own secret police, the Oprichniki. Work was immediately halted. The film was banned and Eisenstein was personally taken into hand by Stalin, who explained his vision of how things ought to continue.

Following this, some work was completed on *Part III* (none of the music and only five minutes of footage have survived). But Eisenstein was a broken man. He died less than two years later. That same year, Prokofiev, along with many of his contemporaries, was officially condemned as a "formalist" by Zhdanov, Stalin's right-hand man, in an attempt to bring the kind of artistic freedom Prokofiev advocated back under Soviet control. To put this into perspective: Imagine George W. Bush appointing himself the

THE MUSIC

Like modern film composers, Prokofiev was not content to simply transfer his scores wholesale to the concert hall. Today, composers frequently arrange or re-edit their music for album presentation or arrange suites for concert performance, as with Williams, Goldsmith, Morricone and others. Occasionally, the entire work will be re-scored as a stand-alone composition. Examples of this include Rózsa's colorful *Jungle Book* and Williams' *The Fury*. In Prokofiev's case, *Lieutenant Kizheh* (commonly spelled *Kije*) was turned into a symphonic suite, and *Alexander Nevsky* and *Ivan the Terrible* became cantatas. It is in these forms that they found their greatest audience.

Since there are no available recordings of Prokofiev's minor film scores, and because the films themselves are probably not available to anyone in the United States or most of the rest of the world, it makes more sense to concentrate on those three that have attained fame and, consequently, preservation.

Lieutenant Kizheh

Prokofiev's first film score is very different from his later historical epics. Andrei Feinzimmer's film tells the story of a fictional Lieutenant who, through a miscommunication,

comes to the attention of Tsar Nicholas I. No one is willing to tell the tsar he has made an error, and so a life story must be invented for this "man who never was." The film suffered from last-minute changes and poor editing, dooming it to obscurity. Prokofiev, however, arranged and expanded his music as a five-movement suite. The finished product, a whimsical satiric work, is much more effective than the original score or film.

Movement one, "The Birth of Kizheh," opens with a lonely trumpet fanfare and is succeeded by a quiet march for life and drums. Kizheh's theme first appears in the woodwinds: a breezy, arabesque theme. This is followed by an adventurous martial passage in the brass, complete with "cannon fire" from the timpani. After a quieter passage, the march and low fanfare return.

"Romance" describes Kizheh's courtship in the form of a very Russian folk song called "The Little Gray Dove Is Cooing." In the film, it was sung by a solo bass vocalist, but some recordings feature an alternate scoring for double bass. Then, after a grand opening in the brass, "Kizheh's Wedding" features a new theme representing the festivities. Kizheh's theme can again be heard weaving through the melodic line. The wedding is capped off with the "Troika," which in the film is a lively song sung to the newly married couple by the driver of the nuptial sleigh. Once again, some versions of the suite feature an alternate instrumental scoring. Prokofiev does a smart job of musically effecting the actual sleigh ride, with bustling strings and bells.

The final movement, "The Burial of Kizheh," returns to the form of the first movement. This time, themes from the previous movements are alternated and superimposed along with Kizheh's theme. The suite closes with the sound of distant drums and a final statement of the fanfare.

Alexander Nevsky

The *Alexander Nevsky* cantata is probably the most successful concert work ever to emerge out of film music. For decades, it was the only way to experience Prokofiev's powerful score. The original soundtrack recording was hardly adequate, in spite of Prokofiev's efforts. Indeed, there is every evidence that the surviving recording was a temporary one—a consequence of the films aborted post-production process. Fortunately, the original score was preserved for posterity in 1993, when producer John Goberman and orchestrator William D. Brohn undertook an exhaustive reconstruction, using Prokofiev's orchestrations for the cantata and meticulously transcribing additional sections from the film, note by note.

The main titles of the original film were unscored, but one of the alterations made by Goberman and Brohn was the addition of a "Prelude," featuring music from the cantata that did not appear in the film. After a bombastic, climactic opening that doubtless had John Williams taking notes (one half-expects the theme from *E.T.* or *Close Encounters* to erupt at the 30-second mark), this new opening fades into an unsettling quiet that ties in with the opening movement of the film, and ends with a statement of Alexander Nevsky's secondary theme: a religious melody played by the strings.

The film proper opens with "The 13th Century," expanded and retitled "Russia Under the Mongolian Yoke" for the cantata. To accompany visuals of an ancient battlefield strewn with bones and the hollow shells of armor, Prokofiev opens with a nasal, four-note motif (humorously

quoted in Jerry Goldsmith's *Supergirl*, of all places, at the beginning of "The Monster Storm"). The brunt of this ominous passage is carried by woodwinds and tremolo strings.

The scene shifts to a nearby town on Lake Plescheyevo, where Russian peasants labor under Mongolian oppression. As they work, however, they sing a hymn of Russian victory: a "Song About Alexander Nevsky." Through a juxtaposition of visuals and lyrics, Eisenstein and Prokofiev cleverly contradict the villagers' bleak circumstances by associating the menial labor with military actions. This song is one of the most famous passages in the cantata, and features the first appearance of Alexander's noble theme.

The next portion of the film deals with the Teutonic Knights and their barbaric invasion of Pskov. Prokofiev introduces several important musical ideas. There are a handful of brutal descending motives, including a three-note figure that will be of interest to James Horner devotees, and lots of heavy playing in the brass and percussion; a sorrowful melody in the strings that will be repeated toward the end of the film; a 17-note call to arms (which would later serve as inspiration for Jerry Goldsmith's opening to *The Final Conflict*) as well as the first appearance of

Prokofiev Mini Buyer's Guide Where to Begin?

Thanks to his immense influence and the quality of his music, Sergei Prokofiev deserves a place in every film score collection. But where do you begin? How far you eventually go is up to you, but here are the essentials:

Ultimately, the film scores and cantatas for both *Alexander Nevsky* and *Ivan the Terrible* are two sides of the same coin. Each score contains music not in the cantata and vice versa; each arrangement has its own unique strengths (though the cantatas have a slight edge in terms of flow and coherence). This music is easily good enough to merit buying twice, and the true fan will want to have both versions. Fortunately, recent years have seen a renewed interest in Prokofiev's music, with complete restorations of both landmark scores as originally written. *Nevsky* is available in its complete form on an enhanced CD from BGM Classics/RCA Victor. *Ivan* is available as a lavish 2-CD set from Nimbus Records, incorporating music from the Russian Orthodox liturgy. Both feature extensive liner notes.

As for the cantatas, there are several good versions. Be warned, however: the

interpretations are varied. The famous 1959 Chicago Symphony recording of *Nevsky*, for example, contains English lyrics instead of Russian. And many versions of *Ivan* feature a narrator or abridge the finale. Regardless, no film score fan should be without VoxBox's 2-CD set *Prokofiev: The Film Music*, featuring Leonard Slatkin and the St.

Louis Symphony Orchestra. The recording of the *Ivan* cantata, sans narration, is both definitive and complete. *Nevsky* is flawless, with Slatkin hitting all the right tempos and expertly interpreting the score. The set also includes the *Lieutenant*



Kizheh suite, certain passages of which have the vocal line restored, making it the closest you can get to the film version. Sound quality is superb. It retails at \$9.99, so there's really no reason for any film score fan not to own it.

Also of potential interest to film score fans, the International label Saison Russe has released a CD containing Prokofiev's stage music to the plays *Eugene Onegin* and *Hamlet*. While not film music per se, these scores represent some of Prokofiev's finest incidental music, designed to serve as the dramatic underscore to theatrical performance.

—J.T.

the chilling "Peregrinus Expectavi," a minor-key, descending Latin chant that captures the sinister brutality of the German invaders. For the cantata, Prokofiev arranged most of this material into "The Crusaders in Pskov." Also in this portion of the film is the song "Arise, Ye Russian People," a high-spirited anthem coupled in the film with Alexander's secondary theme. This piece was actually shortened for the cantata, with most of the purely instrumental renderings removed. This segment of the film closes with scenes from both the Russian and German camps. For "Nevsky's Camp," the melancholy theme from the opening movement is restated; for the Germans, a full rendering of "Peregrinus Expectavi" for male chorus and

bursts of brass. The battle won, the scherzo returns; this time, the call to arms signals the German retreat. Finally, violent percussion heralds the breaking of the ice beneath the weight of German armor (music missing from the cantata). As the Teutonic Knights sink into the water, Prokofiev applies an infamous bit of comical scoring: one unlucky crusader slides to his doom to a degrading trombone glissando. (This effect now seems overly cartoonish, and Gubern and Brohn took the liberty of re-scoring it for the reconstruction.)

Following the battle, Prokofiev develops the sorrowful theme heard briefly during the invasion of Pskov. Performed tenderly by the string section, it is used as a



Imagine
Colin
Powell
summoning
John
Williams
and
lecturing
him on
how to
compose
proper
"American"
music.

organ. Though not heard in the cantata, this dark passage provides a precedent for modern scores like *The Hunt for Red October*.

The following 15 minutes of music form a continuous suite representing "The Battle on the Ice," which is fought above the frozen Lake Chud. Pure audio-visual poetry, it is one of the most famous sequences ever committed to film; a revolutionary recreation of medieval warfare in which Prokofiev's music is an equal partner. It is probably the first example of "epic battle music" in film, and it has never been surpassed.

The first half of the piece opens with a tense tremolo passage à la *Something Wicked This Way Comes*—essentially, a descending melodic minor scale—and a subtle restatement of the call to arms. A churning, building motion begins underneath a nine-note fanfare from a solo tuba. Then a slashing, descending line begins in the high strings and trumpets (which James Horner would reference in *Star Trek II's* "Battle in the Mutara Nebula"). The music builds in tempo and intensity, culminating in a thrilling rendition of "Peregrinus Expectavi" and other material from the Pskov invasion.

The second half of the battle kicks off with a fast-paced scherzo led by the trumpets. There is an extended refrain of the call to arms, which is bandied around the brass section, before another reprise of "Peregrinus Expectavi." The tide turns as Alexander duels the German Grand Master in a dramatic cue dominated by heroic

song of mourning, sung by a mezzo-soprano. In the film, it accompanies a young woman searching "The Field of the Dead" for the body of her sweetheart. It is one of Prokofiev's most haunting and romantic compositions. The theme is given a full orchestral statement during the "Procession of the Fallen," which proceeds "Alexander's Entry Into Pskov." This last is a heroic, full-blown statement of Alexander's primary and secondary themes, followed by a brief celebratory romp, before one final, glorious statement of the main theme that is even more emphatically developed in the cantata.

Ivan the Terrible, Part I

If anything, Prokofiev's second collaboration with Eisenstein was more ambitious than the first. In addition to the choral grandeur, tragic romance and dynamic action sequences of *Nevsky*, *Ivan* features traditional Russian folk music, wild dances, and a wealth of religious material taken from the Russian Orthodox liturgy. The resulting score is nothing short of operatic in its scope, and represents a continuation of the leitmotivic approach from *Nevsky*. The themes are dominated by unstable intervals and half-step progressions that help express the underlying truths behind Ivan's tormented life.

Ivan the Terrible, Part I begins with a lengthy prologue detailing the life of young Ivan. (Most of this material was cut, to be re-edited for the beginning

Recommended Classical Works

Prokofiev's repertoire is vast, and the majority of it is brilliant. The following works are good starting points for the uninitiated:

- *Symphony No. 5*
- *Romeo and Juliet* (ballet)
- *War and Peace* (opera)
- *Peter and the Wolf*
- *Scythian Suite*
- *Cantata for the 20th Anniversary of the October Revolution*

of *Part II*.) The introductory text, over a background of roiling smoke, is accompanied by the "Overture"—a bold statement of Ivan's theme: a Wagnerian four-phrase led by a nine-note clarion call. The prologue opens with the death of Ivan's mother and her lover at the hands of her enemies, and is scored by a desperate motif for clarinet, played over frantic, unbalanced strings. This music is used throughout the film to represent the violent treachery of the governing boyars.

This is where we hear the first appearance of the powerful "tragedy" theme. Beginning with two descending chromatic figures and exploiting large minor intervals, this theme was intended to lie at the musical heart of the

for one of James Horner's themes in *Glory*. Finally, there is a sinister theme for the Tartars and a bustling ostinato for the charge of Ivan's victorious troops.

The final movement of *Part I* is divided into two major sections. The first is a sequence wherein Ivan feigns illness to test the loyalty of those around him. This is scored first with Russian Orthodox music and then with a lengthy passage ending with the tragedy theme. The second segment is the poisoning and death of Ivan's wife by his treacherous aunt. The music is similar to that during Ivan's plea to the boyars: sorrow and tragedy, carefully developed to almost maddening intensity. The sequence closes with more liturgical music for scenes at the coffin.



film—a "musical scream" for young Ivan that would be repeated during moments of tragedy, leading to the climactic moment in *Part III* (never filmed) where Ivan murders his own son. This theme defines the tragic psychology underlying the film. Ultimately, it was almost entirely cut.

Next, we have a morose, swaggering march for the young Ivan and his court. The young prince is comforted in his quarters by an old nurse, who sings a beautiful song of "The Azure Main." Prokofiev arranged both an instrumental version and a contralto solo. The prologue concludes with Ivan's execution of the lead boyar. This is scored with a sinister and off-balance 17-note phrase that will come to characterize Ivan's "terrible" nature, in contrast to the bold heroism of his principal theme.

After the prologue, the film jumps ahead to Ivan's coronation. This scene is entirely scored with authentic Russian Orthodox music adapted by Prokofiev: *kyrie eleison*, the cherubic hymn and an impressive bass solo, "May He Live Forever!"

The coronation is followed by Ivan's wedding, opening with a gorgeous "Song of Praise" for full chorus and continuing as the feast is served. The wedding is interrupted by a riot provoked by Ivan's cruel aunt, who desires the throne for her own simpleton son. The scene is scored with a deliberate rhythmic intensity by Prokofiev.

The middle portion of the film concerns Ivan's military victory over the Tartars at Kazan and introduces several new themes. A long procession of cannons is represented by a ponderous bass march. Ivan's friend Kurbsky is given a sequence of heraldic trumpet fanfares. A new theme for Ivan is also introduced: a worshipful melody that underscores the divine reverence he inspired in his troops. A secondary choral melody would later provide the basis

Finally, Ivan forms the Oprichniki, an "iron ring" of devoted young men, recruited in a manner that evokes disturbing images of the "Hitler youth." Prokofiev provides an appropriately zealous chant/chorus for their oath.

Ivan flees Moscow, but manipulates the political climate so that his return is demanded by the people. They form a visually stunning procession that appears to wind for miles through the Russian snows. Here, Prokofiev makes use of the hymn "God Preserve Thy People," which Tchaikovsky famously used in his *1812 Overture*. At the climax, Ivan's theme receives its most triumphant statement, performed with grandiose gusto in the low brass and accented with punctuations from the trumpets.

Ivan the Terrible, Part II

The opening of *Ivan, Part II* provides a perfect example of Prokofiev's effective use of leitmotif. After a reprise of the overture, the film opens at the Polish court, where Kurbsky (still represented by a trumpet fanfare) has defected. A gay polonaise is interrupted by news of Ivan's return to Moscow. Immediately, his theme bursts into the frame, dominating the narrative, in spite of the fact that Ivan himself is nowhere to be seen.

Orthodox music continues to rule the middle portion of *Part II*, as the boyars and church leaders perform a liturgical drama in an attempt to humble the increasingly powerful Ivan. The one original Prokofiev piece in this segment of the score is "The Song of the Beaver," in which Ivan's aunt sings to her idiot son, Vladimir, about her plans to install him as tsar once Ivan is killed. It is actually a poignant and moving lullaby.

Meanwhile, Ivan has discovered his aunt's treachery. He invites Vladimir to a wild Oprichniki party, in which they

IVAN THE TERRIBLE's secondary choral melody would later provide the basis for James Horner's main theme from *GLORY*.

perform a chaotic dance. The scene was filmed in color and is almost hallucinogenic in its intensity, thanks in no small part to Prokofiev's madcap scoring. The music spins and whirls like a drunken dervish, at one point featuring a piano ostinato similar to the radar theme from *The Day the Earth Stood Still*.



Prokofiev was no stranger to rejected music, so he frequently made use of banned material in subsequent works.

Ivan extracts a full confession from the inebriated Vladimir, then dresses him in the tsar's robes and forces him to lead the procession to the cathedral. Long lines of dark-robed figures cast distorted shadows across weird iconography. The music is a dirge-like march, building in intensity one deliberate note at a time, growing in volume and joined by a full chorus, to the point where the tension is almost unbearable. Finally, Vladimir, mistaken for Ivan, is murdered by the very assassin his mother hired. She appears on the scene, triumphant, but, in a blood-chilling moment, the sea of cloaks parts to reveal Ivan alive. Cradling the body of her son, the aunt sings a pitiable refrain of her earlier lullaby. The film closes with the image of Ivan enthroned, reciting stone-faced socialist propaganda. The music is a virtual repeat of the finale from *Part I*, but in the context of the gruesome events we have just witnessed, it seems insincere.

Unfortunately, the scores for both parts suffer from tracking, looping and cuts, possibly because Prokofiev became ill during the scoring process and was unable to maintain as direct a connection to the actual recording of the soundtrack.

In all probability, music was composed for *Part III*. But if it was, it has not yet emerged—except, perhaps, as a part of some later opus: Prokofiev was no stranger to rejected music, so he frequently made use of banned material in subsequent works. But he never returned to *Ivan*. Without a doubt, the whole experience left a bad taste in his mouth; the death of Eisenstein was a particularly hard blow. Nonetheless, a cantata version of the score emerged in the years following Prokofiev's death, constructed by Abram Stasevich, who conducted the music for the film. Stasevich accomplishes with great success what Prokofiev did for *Nevsky*: a concise, thoughtful arrangement of all the main musical ideas from the film, incorporating elements from the prologue and *Parts I* and *II* in a somewhat chronological order. One major improvement is a powerful extension of the finale, which is preceded by a more effective build-up of the "murder in the cathedral" music. Stasevich adds a final magnificent statement of the tragedy theme—a fit-

ting choice, given the circumstances—in full chorus (one might imagine that this is what Prokofiev had in mind for the murder of Ivan's son in *Part III*), followed by one last definitive statement of Ivan's theme, hammered out by the brass with accompanying bell tolls.



THE LEGACY

It cannot be stressed enough that Sergei Prokofiev was primarily a classical composer. It is his enormous body of work outside of film in which he made his most significant mark, and it is from here that he derives his primary recognition. Of the handful of film scores he composed, only three have had any sort of lasting impact. The majority of specific influences on today's musical world come from his concert works, not his film scores.

At the same time, the importance of his work in film music should not be undervalued. His partnership with director Sergei Eisenstein set the standard for all subsequent director/composer collaborations, such as Spielberg/Williams and Burton/Elfman. In the liner notes to *Basic Instinct*, Paul Verhoeven writes: "When I was a film student...I read about the wonderful collaboration between Eisenstein and Prokofiev...Prokofiev sat at the piano and Eisenstein at the Moviola, and they ran the movie backwards and forwards for weeks, with the composer playing the cues and the director commenting, changing, even adapting his film to the rhythms...I always envied this creative relationship until I started to work...with Jerry Goldsmith."

Eisenstein made no secret of his love and admiration for Prokofiev, calling him his "one indispensable collaborator." He was especially impressed by the composer's metronomic intensity. In one essay, he explains: "Prokofiev works like a clock. This clock neither gains nor loses. At night we look at the new sequence of film, by morning the new sequence of music will be ready for it...I could not understand how, after looking at a sequence no more than two or three times, he managed to catch the emotional spirit, the rhythm and structure of the scene so as to be able to produce its exact musical equivalent."

The rewards of such an intimate relationship were ground-breaking. In Eisenstein, Prokofiev found a director who was both knowledgeable and enthusiastic about music. Whether at Mosfilm studios or Alma-Ata, the composer was a part of the filmmaking process from the very beginning, as the director was a part of the compositional

process. Eisenstein was only too happy to accommodate Prokofiev's musical instincts, going so far as to edit certain scenes *after* the music had been composed. Prokofiev also maintained a key role in the recording process. While he did not conduct his own music, he made it his priority to attend the recording sessions, contributing both to the editing and to actual recording techniques, such as having trumpets play into the back of microphones to distort their sound.

Beyond his relationship with the film and the director, another of Prokofiev's great contributions was his relationship with the audience. For example, in *Alexander Nevsky*, he researched Catholic hymns of the 13th century for use in the scenes involving the German crusaders. Finding them too alien to be emotionally effective, he came up with his own. This is not to say he pandered to his audience. "Nothing good ever came out of insincerity," he wrote. If he was aware of their needs, he also respected their intelligence, claiming: "The time has gone by when music was written for a handful of aesthetes. Today more and more people are beginning to know serious music and are eager to learn. If they can hold these people, composers will win an audience such as the world has never seen... These people understand a lot more than some composers realize."

The use of the term "serious music" was important for Prokofiev. He drew a clear distinction between good and bad music, and resented the popular implication that music for the cinema was by its nature the kind of fluff he called "tra-la-la." He wrote: "I continue to consider the cinema the most contemporary art, but precisely because of its newness, people here have still not learned to fully appreciate its various components, and consider the music as some kind of little ditty off to the side, undeserving of special attention." Even adapting his work for concert performance, he met with opposition. One critic wrote, regarding the *Nevsky* cantata, "It must be said that the music is not very good Prokofiev; film music in the concert hall is the worst kind of programme music." Prokofiev brushed aside such criticism as short-sighted: "New life, new subject matter demand new forms of expression, and the listener must not complain if he has to exert a little effort to grasp these forms."

It should come as little surprise that Prokofiev was highly regarded by his fellow composers. "Sergei Prokofiev is the pride and glory of Soviet music," wrote fellow classicist and film-composer Dmitri Shostakovich. "[His] legacy is immense, all-embracing...there is no sphere in the art of composition which Prokofiev left untouched...he strove with all his might to serve the people with his art." (Prokofiev, in true form, was somewhat less gracious toward his fellow composers. He wrote in one letter: "Shostakovich is talented, but a sort of unprincipled fellow, and like some of our other friends, lacks the gift of melody. They make too much of him here, by the way.")

Prokofiev remains highly regarded to this day. It is rare to find a modern film composer who is not somehow in his debt. James Horner is frequently accused of "borrowing" from Prokofiev. But if so, he's not the only one looking back to the past. Indeed, Prokofiev is frequently cited as a chief influence in film-composer interviews, from Joel McNeely to Akira Ifukube. "I'm always tapping into my 12-year-old mind-set when I'm scoring," Danny Elfman stated in an *FSM* interview. "I feel like nodding to [Prokofiev, Bernard Herrmann and Nino Rota] all the time." (The effervescent and always helpful Marc Shaiman chimed in: "Sergei rocks!") "Sergei Prokofiev's music is so original," observed

Soviet composer Kara Karayev, "that it is easy to imitate."

From *The Phantom Menace* to *Enemy at the Gates*, Prokofiev's sound continues to shape the music we love, even if most moviegoers are not aware of it. Without Prokofiev, James Horner might never have considered whirlwind strings for the beginning of "Stealing the Enterprise" or the wordless children's hymn from *Glory*. Elfman would have had to use a different Russian tradition for his *Mars Attacks* march. In the music of John Williams, listen for the influence of the march from *The Love of Three Oranges*. You'll hear it in scores like *Hook* and *Superman*. The shape of Williams' *Star Wars* scores would also be very different: music for Jawas and Jar-Jar owes much to Prokofiev, as does Williams' use of tonally dark, all-male choral parts.

Certainly Prokofiev's most influential work is *Peter and the Wolf*, which inspired a broad range of scores, from *Winnie the Pooh* (a perfect example of individual instruments representing different characters) to *The Secret of N.I.M.H.* (try playing Jeremy the crow's theme alongside Prokofiev's theme for the three hunters) to *The Land Before Time* (compare the ostinato that accompanies the final battle with the Tyrannosaurus to Peter's final struggle with the wolf).

Contemporary references to Prokofiev's work are beyond numbering. One can only conclude that he was successful in his goals. The final legacy of this Soviet artist and visionary was that he spoke to the people. More, he was a champion of film music as a unique art form with its own special challenges and opportunities. "[The people] want great music!" was the mandate under which he composed. Great music is what he gave them.

FSM

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Eisenstein & Prokofiev on DVD

Newly released from the Criterion Collection is a magnificent 3-DVD set called *Eisenstein & Prokofiev on DVD*, which includes the films *Alexander Nevsky*, *Ivan the Terrible, Parts I and II*, and much more. For a presentation of such old source material, these discs look and sound surprisingly good. This is because the transfer was created from a brand-new master made exclusively for Criterion by Mosfilm. (A demonstration of the remastering is presented along with *Nevsky*.) Sound is mono, and sometimes scratchy, but this was unavoidable.

Each disc is packed with special features, including production stills and Criterion's trademarked color bars. *Nevsky* features a fantastic commentary track by film scholar David Bordwell, packed with fascinating insights about the production. Of special interest to film score fans is a substantial documentary on the Eisenstein/Prokofiev collaboration. *Nevsky* also features a complete reconstruction of the banned Eisenstein short film *Bezhin Meadow*, along with surviving source material.

Ivan the Terrible also comes with an impressive set of features, including two multimedia essays: one on the history of the film, and one on Eisenstein's visual vocabulary. Most impressive are the deleted scenes, set into a documentary-style presentation and including the complete, uninterrupted prologue as it was originally meant to play, with music, as well as *all* surviving footage from *Part III* (unscored).

These films are nothing short of cinematic masterpieces, filled with suspense, intrigue and human drama, all set within the framework of Prokofiev's mighty scores and Eisenstein's visual genius. One can say with confidence that there will never be a better representation of these films than this box set. As a comprehensive historical resource, it is invaluable.

—J.T.



**Eisenstein:
The Sound Years**

★★★★★

Sergei Eisenstein
Criterion EIS030

SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

BEST ★★★★★
REALLY GOOD ★★★★
AVERAGE ★★★
WEAK ★★
WORST ★

Cleopatra (1963) ★★★★★ 1/2

ALEX NORTH

Varèse Sarabande 302 066 224 2

Disc One: 29 tracks - 76:12

Disc Two: 24 tracks - 74:49

Alex North, along with fellow modernists like Toru Takemitsu and Leonard Rosenman, has always been a puzzle for film music fans. After all, his work "sounds" like movie music with its big moments, its explicit emotions and its primarily melodic thrust. But somehow it never lines up as we expect it to:

Alex North's music is a result of all of his notions, both traditional and modern, being grafted onto one another—music as a culmination of independent ideas.

This would explain why works like *Spartacus*, *Dragonslayer* and, of course, *Cleopatra* are considered some of his finest. Obviously the films lent themselves to dramatically heightened music, but more important, they provided backdrops where this kind of material could be thoroughly mined and developed. It's rela-

an emphasis on high, heraldic brass writing that evokes the de rigueur epic sound of the day, but again North twists the convention on its ear by setting multiple trumpet lines in the same register, then often sending the writing peeling into the extreme ranges of the instrument. Glittering metallic sounds, including glockenspiels, high pizzicato violins and harps, harpsichord and several sorts of lutes, pepper the score with an orchestrational opulence. North takes these ideas, a few others, his small handful of tunes, and bumps and grinds them into one another for a few hours, apparently never at a loss for a new sonic combination, a new emotional evocation or a new intellectual stimulation. North has always been a composer whose ideas are as good as their execution, and vice versa—a trait too often missing in both film and concert music.

However, while these discs showcase the best type of Alex North listening experience, the listener should be aware that, by necessity, there are a lot of cues included that don't feature "Big Movie Music Moments." Like North's style of composing, the overall listening experience here is a cumulative one. Don't expect to throw the disc into the car stereo for a cross-town trip. There's something ingenious in every cue, but the ingenuity is often only apparent in context. Be prepared to dedicate a lot of time to this recording if you want the full effect.

The disc's liner notes from Robert Townson and FSMs Jeff Bond are extensive, though I'd rather have seen more space dedicated to the score and less to the film. All things considered the sound is fine, with some unavoidable mag wow marring only a few tracks.

This recording is an absolute must have for North aficionados but is by no means light listening. Highly recommended.

—Doug Adams

Pearl Harbor ★ 1/2

HANS ZIMMER

Hollywood/Warner Bros. 9 48112-2

9 tracks - 46:20

After Hans Zimmer's frequently rousing, Oscar-nominated *Gladiator* made such an impression last year, expectations were equally high for this year's gigantic historical epic *Pearl Harbor*. But, appropriately enough, Zimmer's score has all the problems of the movie itself. Michael Bay's approach to WWII is to provide viewers with a Cliffs Notes version of history while lavishing the majority of his efforts on a love story so fatuous it plays out like a 1940s Taster's Choice coffee commercial. The emphasis on romance over patriotism means that Zimmer doesn't even get the chance to provide a fat, *Backdraft*-style heroic theme for the proceedings. Instead, the same mushy, lukewarm love theme plays during every other scene of the film's interminable 90-minute preamble to the Japanese attack on Pearl Harbor. The album features only one action cue, "War," although Zimmer's koto-drumming Japanese bad guy music does make an appearance in "Attack." Left off the album is the composer's 3/4-meter aerial dogfight music for the big scene in which Ben Affleck takes out a few Japanese Zeros over Pearl. Strangely, this is a leftover of Zimmer's exciting opening battle music from *Gladiator*, a large component of which was inspired by William Walton's "Battle in the Air," written for the movie *The Battle of Britain* (footage of which is reused in *Pearl Harbor*). In a seeming act of desperation, Zimmer winds up applying the Walton dogfight music to something resembling the setting for which it was originally written. Reportedly, Zimmer agonized over the main theme to *Pearl Harbor* for an unusually long period, but the



Rhythmic grooves overlap and exacerbate one another; straightforward melodic lines are littered with non-harmonic tones and antagonistic countermelodies; Romantic European orchestration practices are undone with oddly voiced counterpoints and purely coloristic inclusions. I think the best explanation for all of this (or at least the closest we'll get) comes from the composer himself. In Fred Karlin and Rayburn Wright's *On the Track*, North states, "It's a linear blocking of one idea that covers the low range of the orchestra, and a middle range, and a high range, and I put these together, and they come out either polytonal or polychordal. The lines have their own individuality. They cause dissonances here and there." It's often been said that melody (especially in baroque music) is simply a result of harmony. Perhaps, then, we should also say that the gestalt effect of

tively easy to develop a diatonic tune in 15 minutes of cues strewn over two hours, but in order to develop multi-tiered textural ideas, a composer needs horizontal space. Say what you will about the film, *Cleopatra* unquestionably donated ample space to the score. And since time is of the essence, Varèse's new two-disc set covering over two-and-a-half hours of North's work succeeds as the definitive listening experience it's meant to be.

North's themes are ear-catching, especially his processional main theme, which sounds as if it may have influenced John Williams' *Temple of Doom* score. But it's the recurring textural building blocks that really affix a road map to the writing. North bases much of the linear writing on a major second interval, much the same as he based his quasi-medieval writing in *Dragonslayer* on fourths and fifths. There's also

final results don't sound particularly distinctive. Nevertheless, this album is flying off shelves at a rate that suggests at least some of the sought after *Titanic* demographic of romance-happy teenage girls was successfully targeted.

—Jeff Bond

The Dish ★★ 1/2

EDMUND CHOI, VARIOUS

Varèse Sarabande 302 066 226 2

28 tracks - 55:22

The *Dish* is a whimsical Australian comedy about the effect the 1969 Apollo 11 moon landing has on a tiny town in Australia, which finds itself burdened with the responsibility of using its huge radio telescope to beam the footage of the moon landing around the world. The soundtrack of the film is skillfully arranged to showcase both the '60s-era songs it uses for cultural milieu and Edmund Choi's orchestral score (25:27 worth). The songs themselves are entertaining, with some Australian favorites (particularly Russell Morris' "The Real Thing" and "The Wings of an Eagle") mixing smoothly with Stateside standards (like The Youngbloods' "Get Together" and Mason Williams' "Classical Gas").

The first half of the album passes quickly enough, not overplaying its welcome while setting up the time period with admirable efficiency. But the resemblance to the musical approach to *Apollo 13*—period songs mixed with a tinkling musical score—becomes so obvious as the album plays out that by the time Choi's score rolls around, you're primed for Horner. Choi's self-consciously inspirational score occupies the second half of the album, and, sure enough, it starts out with a distinctively Horner-esque main theme ("Main Title—The Dish"), complete with a low-end string melody and an ethereal chorus. Much of the rest of the score portion of the album plays out in brief bits, many of them not even a minute long, which makes it difficult for the material to breathe. But, to Choi's credit, he keeps things simple and straightforward, and some moments sparkle: the majestic strains of "Our Vital Contribution," the escalating string and percussion rhythms of

"The World Waits" and the darker, urgent "Blackout."

Unfortunately, the score's musical points become repetitive, and the music more and more obvious in its emotional approach. The quasi-comic "A Brief Listen" breaks up the monotony, but it, too, is derivative of a Broughton comedic style. Horner derivations take over almost entirely in "Moving the Dish," complete with the woodblock effects and the sharper tutti hits characteristic of Horner's action material. The climactic "The Day the World Stood Still" apes Horner's finale for *Apollo 13* so blatantly—even down to the solo vocal, here contributed by Tina Arena—that it would probably be all too easy to confuse the two. Choi was no doubt fighting a temp track (unless you buy into the gushing liner notes by the film's producer, Jane Kennedy), so give him credit for at least attempting to spin Horner's music in a new direction. But beyond a certain point, the familiarity of the approach becomes too much to take.

—Jason Comerford

Cool Hand Luke (1967) ★★★★★

LALO SCHIFRIN

Aleph 022 • 20 tracks - 57:26

Arguably the finest Guy Movie ever made, Stuart Rosenberg's *Cool Hand Luke* stars Paul Newman as Lucas "Cool Hand" Jackson, who is sent to a Southern prison camp for cutting the heads off parking meters. There his seemingly indomitable spirit inspires the other prisoners to various acts of civil disobedience in the face of brutal and remorseless guards and overseers, until Luke himself finally takes one step over the line and faces consequences he never expected. Rousing and fiendishly enjoyable, *Cool Hand Luke* moves on the strength of a great script and an even greater cast, including George Kennedy, the magnificent Strother Martin ("What we've got here is a failure to communicate."), J.D. Cannon and Jo Van Fleet—and those are just the leads. It's continually amazing to watch people who are essentially background players on this movie: Anthony Zerbe, Harry Dean Stanton, Wayne Rogers of

*M*A*S*H*, Robert Drivas, Charles Tyner, Ralph Waite of *The Waltons*, Joe Don Baker, Luke Askew, the great Morgan Woodward (as the menacing Man With No Eyes), Robert Donner and even a young Dennis Hopper! Lalo Schifrin's score is right up there with the rest of the movie's stellar performances. His wistful guitar theme for Luke (lyricized as "Down Here on the Ground") captures Newman's inherent likability and humanity as well as any music ever associated with the actor, and also lays the groundwork for what the viewer may soon realize is not going to be a particularly happy story. While he's known for the gritty urban vibe he brought to movies like *Dirty Harry*, Schifrin is equally at home in a rural setting, and he ingeniously mixes loose, vibrant jazz and blues effects with impressionistic scoring. The original LP for *Cool Hand Luke* played at around 32 minutes with 13 tracks of underscore. The new

album adds five additional score tracks ("Eye-Ballin Glasses," "Criss-Crossing the Fence," "Got My Mind Back," "Radio in Barracks" and "Dog Boy") and two concert pieces (*Symphonic Sketches of Cool Hand Luke* and "Down Here on the Ground" [Symphonic Version]). Of these, the rambling textures, menacing brass and searing shock effects of "Eye-Ballin Glasses" and the weirdly echoing banjos and moody, anguished underscoring of "Got My Mind Back" are highlights. "Criss-Crossing the Fence" and "Dog Boy" seem like re-edited replays of the original album's "The Chase," which may have been a strategy on Schifrin's part to characterize Luke's single-minded approach to several escape sequences in the film. The concert pieces are entertaining but a bit on the redundant side and are recommended mainly for their sonic superiority over the score tracks, some of which are in mono. It's great to have more of this score, and my only complaint is the absence of my favorite cue in the movie: It's a growling, rhythmic charge of low brass that plays over relentlessly hammering percussion as trucks roll out at sunrise to take the chain gang out for more road work. It's a short cue, but in a way it encapsulates the hellish existence of the movie's inmates and whips up some of the brassy excitement Schifrin brought to the Tiger tank cues in *Kelly's Heroes*. —J.B.

Pavilion of Women ★★★★★ 1/2

CONRAD POPE

Varèse Sarabande 302 066 245 2

22 tracks - 52:29

Conrad Pope is perhaps best known as an orchestrator for high-profile composers, including John Williams and Danny Elfman, but he's quietly eked out a few solo scoring opportunities for himself. *Pavilion of Women* is certainly his highest-profile solo score yet, unless anyone thinks *Project: Metalbeast* is a high-water mark of some kind. The opening cue, "Pavilion of Women," sets Pope's grandiose main theme amongst colors provided by Chinese instrumentation. One hears the crispness of John

(continued on page 42)



NEW!

Voyage to the Bottom of the Sea

Before John Williams became Irwin Allen's composer of choice, the team of Paul Sawtell and Bert Shefter were the regular musicians for the future Master of Disaster. In 1961 Sawtell and Shefter scored a film which would become the first Allen franchise: *Voyage to the Bottom of the Sea*. Veterans of sci-fi films such as *Kronos* and *The Fly*, Sawtell and Shefter provided the perfect accompaniment to the Irwin Allen mindset, emphasizing danger, action, suspense and adventure on (and under) the seas. Although Sawtell later wrote the theme and scored five episodes for the *Voyage* TV series, the feature score is its own entity. Russell Faith wrote the title song (performed by Frankie Avalon, who also plays a supporting role), and Sawtell and Shefter elaborated on its melody for most of their score, with gorgeous underwater "travelogue" music. They also captured seafaring tropes which have since become standard in space-based sci-fi scores like *Star Trek II: The Wrath of Khan* and *Starship Troopers*—and, of course, the pair broke out the classic Hollywood monster-movie aesthetic for the moments of high peril. Sawtell and Shefter were Hollywood workhorses but are seldom represented on CD. FSM addresses this oversight with a full stereo remix of the complete score to this genre classic.



\$19.95 plus shipping

electronic effects, a bizarre choral mass and you have one of the most original sci-fi scores ever written. The disc features every note of the OST in stunning stereo sound, plus the complete original LP with its specially arranged music and dialogue—it's two albums in one. **\$19.95**



The Omega Man
Ron Grainer's sci-fi fan favorite!
Charlton Heston is "the last man on



Trek and *The Man From U.N.C.L.E.* comes this historic set of four early horror scores. *The Return of Dracula* (1958) is based on the *Dies Irae*, *I Bury the Living* (1958) features creepy harpsichord, *The Cabinet of Caligari* (1962) has a beautiful, romantic theme, and *Mark of the Vampire* (1957) recalls Fried's score for Stanley Kubrick's *The Killing*. 24 pg. booklet. **\$29.95**
(Shipping charges are same as for a single CD)

NEW!

Between Heaven and Hell PLUS Soldier of Fortune

Hugo Friedhofer is the original under-appreciated film composer: innovative, dramatically astute, and endlessly interesting. He pioneered orchestrations and approaches which set the stage for subsequent composers, from Leonard Rosenman and Elmer Bernstein to John Williams and Jerry Goldsmith. Little of Friedhofer's work is available on CD, but FSM is beginning the important process of restoring them with this new doubleheader. *Between Heaven and Hell* (1956) is a tough-minded story of an affluent young soldier (Robert Wagner) who finds courage and his own humanity on a South Pacific island during WWII. This score is complete with excellent sound. *Soldier of Fortune* (1955) is a Hong Kong-based adventure starring Clark Gable and Susan Hayward for which Friedhofer wrote one of his most unforgettable melodies: a smoky, nostalgic love theme representing everything one would expect from a Hollywood hero. We have culled the surviving cues into the best possible representation of the score, and it is more than enough to showcase Friedhofer's haunting Asian textures and harmonies—and the great main theme. The entire CD is in stereo, and comes with the customarily thorough FSM liner notes and packaging. It is a richly rewarding tip of the iceberg from the career of Hugo Friedhofer. **\$19.95 plus shipping**



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Hear the Music, Read the Book!

Hugo Friedhofer:

The Best Years of His Life

Edited by Linda Danly • Intro by Tony Thomas

This gifted musician scored such Hollywood classics as *The Best Years of Our Lives*, *An Affair to Remember*, *One-Eyed Jacks*. His Golden Age contemporaries considered him the most sophisticated practitioner of their art. In the 1970s Friedhofer (1901-1981) gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions and wit, which forms the centerpiece of this book. Also included is a short biography by Danly, the eulogy from Friedhofer's memorial service by David Raksin, a complete filmography, photographs and more. The Scarecrow Press, 212 pp., hardcover. **\$39.95**



Earth" battling a tribe of Luddite barbarians, the "Family." This action-adventure is made memorable by Grainer's beautiful pop-flavored score, which mixes baroque, jazz, avant-garde and dramatic orchestral styles into a seamless whole. With a gorgeously elegiac main theme and distinctive melodies, *The Omega Man* earns its reputation as one of the most unforgettable genre scores of the '70s. The disc sports stunning stereo sound, unused score cues, specially arranged source music and an alternate end title. **\$19.95**



Golden Age Greats A Man Called Peter

Newman's soaring, spiritual epic!
For a man with no particularly strong dogmas of his own, Alfred Newman provided the definitive musical representation for God and a peerless sensitivity to the emotions involved. His scores for *The Song of Bernadette* (1943) and *The Robe* (1953), are beloved by collectors for their moments of heavenly rapture and earth-shaking power. *A Man Called Peter* is the 1955 story of an inspiring Scottish minister who became Chaplain to the United States Senate. Newman's score is charged with reverence and joy. The CD features Newman's complete score and every last note of the film's source music, in chronological order. All of this is in stereo sound newly mixed from the original multitrack elements. **\$19.95**

The Egyptian Legendary Collaboration by Newman and Herrmann

The Egyptian (1954) is an historical epic jointly scored by Bernard Herrmann and Alfred Newman, and a score collectors had long believed destroyed. But FSM has gone back to the 2" safety transfers to cull and remix every usable cue, saving



Fantastic Voyage

The astonishing '60s head trip!

Fantastic Voyage is the classic 1966 science fiction movie which follows a miniaturized surgical team inside the human body. The score by Leonard Rosenman (*Lord of the Rings*, *East of Eden*, *Star Trek IV*) is one of his most famous and has never before been available. It is a powerful, modern orchestral work with breathtaking musical colors, presented here in complete form, in stereo. **\$19.95**

The Return of Dracula

2CD set including *I Bury the Living*, *The Cabinet of Caligari* and *Mark of the Vampire*.

From Gerald Fried, famed composer of *Star*



Crazy Cult Classics

The French Connection/ French Connection II

Prime '70s Crime by Don Ellis
The *French Connection* launched the film career of composer Don Ellis, a cutting-edge jazz artist whose experimental work on this project fits snugly alongside crime scores by Goldsmith, Schiffrin and Fielding. This premiere release of the score features the familiar segments from the movie and adds 20 minutes of deleted material, and includes Ellis' music for the 1975 sequel, *French Connection II*—with all new themes and added colors. 75 minutes, mostly in stereo with some mono cues, all in clear sound. **\$19.95**

Batman

Nelson Riddle's Bat-Feature Film!
Authentic Bat-music from the 1966 film score by band leader and arranger Riddle, whose sound characterized the classic ABC-TV series. This exciting score features



extended passages of familiar Bat-tunes, including a riveting title cue (with supervillain motifs), propulsive traveling music, piratical villain ditties, generous helpings of the Batman motif, and a deluxe presentation of his swinging, brassy fight music. Plus: a straight TV rendition of Neil Hefti's *Batman* theme, and extra source cues. Nearly 66 minutes of superheroic Bat-music in crystal clear monophonic Bat-sound. **\$19.95**

Conquest of/Battle for the Planet of the Apes

Complete your Apes collection!
For *Conquest...* (1972), Tom Scott updated the Apes sound with a harsh, contemporary feel, writing a memorably rhythmic main title and brass licks for the climactic riots. This CD features the complete score—including unused—in a combination of stereo and mono. Leonard Rosenman returned to score *Battle...* (1973), reprising his atonal sound with new themes. The score includes deranged acoustic and electronic effects, and



moments of genuine melody and warmth, all in stereo. As a final bonus, the CD includes Lalo Schiffrin's main title to the short-lived TV show! **\$19.95**

Beneath the Planet of the Apes Leonard Rosenman's mind-blowing sci-fi score!

Leonard Rosenman retained the neoprimitive tone of the Apes series while creating a score very much in his inimitable style—with layers of sound, clanging, metallic effects, bristling, rambunctious chase music and a perverse, chaotic march for the ape army. Add some striking



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over 70 minutes of the 100+-minute score. Most cues that have survived are in stellar six-track stereo sound, and many others are in more than acceptable three-track stereo sound. Enjoy *The Egyptian* in its original stereo glory, in the most complete form possible—a cornerstone of any soundtrack collection. **\$19.95**



Untamed
Deepest, Darkest Adventure!
This sprawling, adventurous epic starring Susan Hayward and Tyrone Power features a thrilling main title—quintessential Franz Waxman Hollywood—with a soaring main theme erupting from the horn calls of an Irish fox hunt. From there Waxman scores a prairie caravan, Zulu attack, and rescue—through triumph, despair and back again—all the while developing the main theme and introducing an evocative love theme. The master elements are in terrific condition, allowing Waxman's complete underscore—plus sources cues—to be presented in chronological order, in stereo. **\$19.95**



How to Marry a Millionaire
Irresistible, indelible sophistication!
Marilyn Monroe, Lauren Bacall and Betty Grable star as New York models in search of rich husbands. Alfred Newman conducted the Fox orchestra on-screen in a suite from his score to *Street Scene* to introduce CinemaScope, and we've remixed and remastered it for the best possible sound. Most of *Millionaires* scoring fell to Cyril Mockridge, who wrote many of the most memorable renditions of Alfred Newman's themes. This CD contains the score in stereo, including source music and unused cues, featuring the peerless playing of the Fox orchestra under Maestro Newman. **\$19.95**

Beneath the 12-Mile Reef
Bernard Herrmann's sea spectacular!
A gorgeous, atmospheric evocation of deep-sea adventure, with nine harps



grounding the sublimely Herrmannesque soundscapes—from gentle currents to rippling waves to crashing terror. With its jaunty maritime melodies, heartfelt string writing and crashing action music, this FSM CD features the complete chronological score, in stereo, as conducted by Herrmann for the film. The master tapes have sustained some deterioration and there is minor "wow" present, but we trust that aficionados will appreciate having the music in the best condition possible—in stereo! **\$19.95**



From the Terrace
Elmer Bernstein's grand soap opera!
This drama of one man's struggle between society's expectations and his own conscience demanded a sensitive, emotional touch. Bernstein's score depicts the emotions of Alfred Eaton (Paul Newman) with a soaring and passionate love theme, and its complexity is enriched by a strained waltz theme for Eaton's misguided marriage to Mary St. John (Joanne Woodward). Varied and rich, the score marks a middle ground between the lush soap-operatics of the Golden Age and the modernistic style of the '60s. For the first time ever on CD—70+ minutes—in stereo. **\$19.95**



All About Eve/Leave Her to Heaven
Two Alfred Newman classics!
FSM dives into the voluminous legacy of Alfred Newman with this doubleheader disc. *All About Eve* (1950) is the Academy Award-winning film's tribute to the theater world. You'll delight in Newman's sympathetic underscoring of the sharp-tongued women led by Anne Baxter and Bette Davis; *Leave Her to Heaven* (1945) is a brief but potent score to the noir tale of love and murderous obsession (starring Gene Tierney). They're terrific! **\$19.95**

Prince of Foxes
The "lost" Newman adventure score!
This 1949 Tyrone Power/Orson Welles cos-



tume epic is arguably Newman's greatest achievement at 20th Century-Fox: a colorful, rollicking score capturing the spiritual renewal of the Renaissance, yet conjuring up the evil inherent in all tyrants. It's adventurous, spirited and darkly atmospheric, with a vintage Newman love theme. The score has been remixed to stereo, with several unused cues. **\$19.95**



Prince Valiant
Waxman's influential adventure!
A stirring adventure work in the tradition of *Star Wars* and *The Adventures of Robin Hood*, it features a dynamic set of themes and variations for the hero, princess, villain, mentor (sound familiar?) in a stirring symphonic setting. Our first Golden Age Classic includes the complete surviving score, newly remixed from the 20th Century-Fox archives in good stereophonic sound with bonus tracks. **\$19.95**



Wonderful Williams
The Towering Inferno
John Williams' Legendary Barn Burner! *The Towering Inferno* (1974) was Irwin Allen's biggest success, and his last collaboration with John Williams. It features one of Williams' best main titles, a bustling, heroic flight. From there the score encompasses distinct romantic themes and a variety of suspense, chaos and action music. FSM's CD doubles the running time of the original LP, shuffles the tracks into chronological order and restores numerous memorable sequences, plus the Oscar-winning song "We May Never Love Like This Again." The CD is entirely in stereo, remixed from the original 35mm film stems. **\$19.95**

A Guide for the Married Man
The complete original '60s romp!
The funniest of "Johnny" Williams' first comedies was *A Guide for the Married Man*, directed by Gene Kelly and starring Walter Matthau. This spirited score catalogs his diverse styles: from goofy, faux-



hip source music to bold orchestral scoring featuring brass fanfares and his trademark woodwind runs. Listeners will note foreshadowings of his later landmark works. Our CD release includes Williams' never-before-released score in stereo, restored and sequenced by Michael Matessino, the title song by The Turtles; and nearly 15 minutes of unused cues and alternate takes. It's way-out! **\$19.95**



The Poseidon Adventure/The Paper Chase
Original unreleased '70s scores!
The *Poseidon Adventure* is the classic 1972 Irwin Allen disaster movie, with a stunning title theme and suspenseful interior passages. *The Paper Chase* is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque adaptations to the haunting "Passing of Wisdom." Also includes 6-min. Americana-styled main title to *Conrack* (1974). **\$19.95**
BEWARE: This limited edition pressing is 85% sold! Order yours today!

Glorious Goldsmith



Ace Eli and Rodger of the Skies/Room 222
Two heartwarming Goldsmith scores
Our new CD showcases an eclectic combination of music for children, Americana and comedy all rolled into one. *Room 222* (1969-1973) was a popular high school comedy/drama from the creators of *The Mary Tyler Moore Show*. Goldsmith's theme is one of his most memorable for TV and we have collected all of his material from the show into a five-track suite in clean mono. Related in melody and attitude is *Ace Eli and Rodger of the Skies* (1973). The helter-skelter tale of a father-and-son barnstorming team (Cliff Robertson and Eric Shea) in 1920s Middle America, for which Goldsmith wrote reams of home-spun, melodic material. The "Ace Eli Theme" is a close cousin to *Room 222*'s.

FSM marketplace

Welcome to the FSM Marketplace!

We're pleased to offer hard-to-find, unusual soundtrack-related products, including: Exclusive CDs; Books for music lovers; Books for composers; One-of-a-kind collectibles; and more! Order online, by phone or by mail: see contact info below.

melody, while "Final Flight" captures the freedom of flying in the best tradition of scores like *The Blue Max*. This premiere release assembles the best listening presentation of the score (original cues and revisions combined) in a combination of stereo and mono. Two previously unreleased rarities together again for the first time! **\$19.95**



The Stripper/Nick Quarry

An early score PLUS a rare demo!

Jerry Goldsmith's fruitful collaboration with director Franklin Schaffner began with *The Stripper* (1963), in which a failed showgirl (Joanne Woodward) returns to her home town and begins a romance with a young man (Richard Beymer). Rich with melody and jazz elements, the music retains Goldsmith's unique voice, presented in stereo. The CD also includes *Nick Quarry*, an unaired 1968 demo film based on the detective film *Tony Rome*. Goldsmith wrote 11 minutes of music which have never been heard—or for that matter, heard of! Presented in clean mono. **\$19.95**



Tora! Tora! Tora!

Premiere of the smashing OST!

Jerry Goldsmith composed music for two WWII films in 1970. Unlike the more personal *Patton*, however, *Tora! Tora! Tora!* concerns itself with broader themes. The result is a powerful work, full of majestic Asian writing and pulsating action cues that capture the sound of conflict. The score bristles with unique instrumentation and overlapping rhythms characteristic of Goldsmith's period at Fox in the '60s. The CD includes every note written for the film, plus military band and dance source music and two unused variations on the main theme, all in stereo. **\$19.95**



Patton/The Flight of the Phoenix

Classic Goldsmith plus a rare Frank DeVol together on one CD!

This score brilliantly defines General Patton, from the jaunty march to the trumpet triplets that conjure up the ghosts of

an ancient, martial past. Unlike previous albums, this is the original film soundtrack. *The Flight of the Phoenix* (1965) is a superb adventure film about a cargo plane that crashes in the Sahara desert. DeVol's rousing, kinetic score melodically delineates the film's sharply drawn conflicts and the characters' struggle against the encroaching threat of the desert. **\$19.95**



100 Rifles

Double Barreled Western Action!

Jerry Goldsmith's most outrageous western score, featuring bellicose brass, wild percussion and melodic Mexican nuggets. The CD features the score twice: in newly remixed stereo and in the mono mix originally made for the film. It's an audacious, rip-roaring hunk of Mexican adventure, never before available. Call it "200 Rifles"—or just call it great! **\$19.95**



Stagecoach/The Loner

FSM's Classics Debut!

Stagecoach is the 1966 remake of the John Ford western. The previous Mainstream CD is a re-recording; this CD features the original soundtrack, as conducted by the composer. *The Loner* is Goldsmith's complete contribution to Rod Serling's 1965 western TV series (sounds like *Rio Conchos*: main and end titles and two episode scores. **\$19.95**



Take a Hard Ride

Finally, the complete '70s score!

A spaghetti western, buddy movie, blaxploitation epic and kung fu thriller—this one has it all, including one of Goldsmith's most enjoyable western scores. While emphasizing action, *Hard Ride* benefits from a rousing, full-blooded adventure theme, and consciously references Morricone-isms that recall *The Good, the Bad and the Ugly*. This is the uncut, fully-restored version of Jerry's penultimate western, presented just as he wrote it—and in stereo. **\$19.95**



The Film-Flam Man/A Girl Named Sooner

Two complete Americana outings!

Enjoy a pair of scores in the gentle vein that has always brought forth the composer's most tender and heartfelt writing. *The Film-Flam Man* (1967) is the story of a veteran Southern con man and his escapades with a new protégé. Previously available only on a limited tribute CD, this release is complete, in stereo, with all of the instrumentation and "sweeteners" intact. *A Girl Named Sooner* (1975) is a telefilm cut from a similar cloth (presented in clean mono.) They're a heart-warming duo! **\$19.95**



Rio Conchos

The original hard-riding tracks!

Jerry Goldsmith came into his own as a creator of thrilling western scores with 1964's *Rio Conchos*, a tuneful work that is at times spare and folksy, at others savage and explosive. It's a prototype for the aggressive action music for which Goldsmith has become famous, but it also probes the film's psychology with constant melody. This is the first release of the original film recording of *Rio Conchos*, complete in mono with bonus tracks of a vocal version of the theme plus six tracks repeated in newly mixed stereo. **\$19.95**



Wild Westerns

The Undefeated/Hombre

Two rare treasures on one CD!

The debut of two refreshingly inventive scores of the 1960s: *The Undefeated* with John Wayne and Rock Hudson; and *Hombre* with Paul Newman. *The Undefeated* (1969) is a sprawling escapist western with a score by Hugo Montenegro, steeped in tradition yet with a pop gleam in its eye. In contrast, David Rose's *Hombre* (1967) is a short, sparse score both meaningful and melodic. This CD is chock-full of excitement and emotion—in stereo from the original multi tracks—and offers tribute to two distinguished but



under-represented musicians. **\$19.95**

The Comancheros

Bernstein's first score for the Duke!

This 1961 film marked Bernstein's first of many western scores for John Wayne; a rousing, melodic Hollywood actioner with a dynamite main theme—sort of "The Magnificent Eight"—plus classic moments of quiet reflection and cascading Indian attacks. Remixed in its entirety in stereophonic sound from the 20th Century-Fox archives **\$19.95**



Monte Walsh

John Barry's original western score!

Barry scored this 1970 character study of aging cowboys (Lee Marvin and Jack Palance) with his impeccable melodic touch. The score (never before released) features a title song performed by Mama Cass, beautiful lyrical moments, a thunderous mustang-herding cue, and a dash of 007. Also included are outtakes, source music, and the 45-rpm single recording of "The Good Times Are Coming." **\$19.95**

Warner Home Video

has led the way for video restoration with elaborate box sets of their most famous films. They have also produced soundtrack CDs available to the public only within the larger video packages—until now. FSM has limited quantities of CDs to sell via direct mail only to our readers.



The Wild Bunch

Fully restored, limited availability!

The classic Jerry Fielding score, in brilliant stereo, to the ferocious 1969 Sam Peckinpah western. This 75-minute CD was meticulously restored and remixed by Nick Redman for inclusion with the 1997 laserdisc of the film, with nearly twice as much music as the original LP. **\$19.95**

Enter the Dragon

Lalo Schiffrin's slugfest—expanded!

Bruce Lee's most famous film introduced him to mainstream American audiences and cemented his superstar status. Lalo Schiffrin scored this 1973 adventure with



his greatest fusion of funky backbeats, catchy melodies, screaming orchestra and wild percussion. It is the ultimate combination of symphonic fury with crazy '70s solos. A short CD was released in Japan; this newly remixed and remastered disc features the complete score (57:14) in chronological order. **\$19.95**



The Exorcist

The seminal horror soundtrack!

William Friedkin's 1973 thriller of demonic possession is perhaps the scariest film of all time, and it was enhanced by these frightening, avant garde compositions by Penderecki, Webern, Henze and other modernist composers. This CD includes all of the rejected music (14:14) which Lalo Schiffrin recorded for the film—never before heard! (Regrettably, "Tubular Bells" & "Night of the Electric Insects" are omitted from the disc.) **\$19.95**



Music From Retrograde!

The Taking of Pelham 1-2-3

Ride this killer '70s groove!

Hear David Shire's unparalleled '70s 12-tone jazz/funk fandango for the 1974 sub-way hostage thriller, Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself—experience the original for your self. **\$16.95**



Deadfall

Catch John Barry '60s vibe!

First time on CD! Barry scored this 1968



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Bryan Forbes thriller in the midst of his most creative period of the '60s. This CD features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic, the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two unreleased, alternate versions (vocal by Malcolm Roberts and instrumental)...not to mention vintage, dramatic Barry underscore. **\$16.95**



Mad Monster Party

30th anniversary collector's edition From Rankin/Bass (TV's *Rudolph the Red-Nosed Reindeer*) comes the original soundtrack to *Mad Monster Party*. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Bons Karloff, Phyllis Diller and Ethel Ennis. The deluxe package includes a 16-page color booklet with dozens of never-before-published photographs and concept drawings by Mad Magazine alumnus Jack Davis and Don Duga. A wacky, fun, blast from the past! **\$16.95**

Exclusive video!



Basil Poledouris: His Life and Music

An intimate visit with the composer of *Conan the Barbarian*, *Free Willy*, *Starship Troopers* and *Lonesome Dove*.

Take a tour of his work and lifestyle, from his methods of composing to his love of sailing. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and appearances by wife Bobbie and daughter Zoe. Discover the man behind the music, in a way you'll never see on TV, or experience in print.

New Reduced Price!

NTSC (U.S. Format) **\$19.95**
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by David Bell

Respected TV composer Bell (*Star Trek: Voyager*) wrote this book in 1994 to help producers and directors get the most out of film music. It's aimed at filmmakers, but also provides useful professional info to composers and musicians—or any interested fan. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the various personnel and entities involved in each; also included are lists of agents, clearance companies, glossary terms and resources. Silman-James Press, 112 pp., softcover. **\$12.95**



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Comprehensive timing tables for synchronizing music to film Composer Cameron Rose provides click-tempo tables for 6-0 through 32-0 frame click-tempos. Each timing table covers beat 1 to beat 999 at the given click-tempo. With large, easy-to-read click-tempo values and equivalent metronomic values at the top of each page, there are timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters. Includes a listing and tutorial of standard



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Edited by Didier C. Deutsch, Forewords by Lukas Kendall and Julia Michels

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of soundtrack-related websites, stores, record labels and publications—plus composer interview snippets culled from FSM—it's the ultimate guide to every soundtrack under the sun. Visible Ink Press, 872 pp., softcover. **\$24.95**



Music from the Movies

2nd Edition by Tony Thomas

The original film music book (1971) from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. This updated edition was released in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Duning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and Poledouris. Silman-James Press, 330 pp., softcover. **\$19.95**



The Score: Interviews with Film Composers

by Michael Schelle This 1999 book uses a question and answer format to provide readers with a conversational look at contemporary composers, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. The author is himself a composer, and the give and take pries deeply and precisely into the composers' ideas. Published by Silman-James Press, 432 pp., softcover. **\$19.95**

The Album Cover Art of Soundtracks

by Frank Jastfelder & Stefan Kassel, Foreword by Saul Bass



This 1997 coffee-table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from westerns to blaxploitation to sexploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. Take a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95—it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers. Published by Edition Olms AG Zürich, 128 pp., full color, softcover. **\$24.95**



A Heart at Fire's Center: The Life and Music of Bernard Herrmann

by Steven C. Smith The most influential film composer of all time, who scored such classics as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, Bernard Herrmann (1911-1975) was also famous for his musical passion, bad temper and outbursts. This hard-to-find 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life. It's a brilliant illumination of Herrmann and probably the best film composer biography ever written. Published by University of California Press, 416 pp., hardcover. **\$39.95**



John Barry: A Life in Music

Dimitri Tiomkin: A Portrait by Christopher Palmer

This 1984 book by the late Christopher Palmer is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have sur-

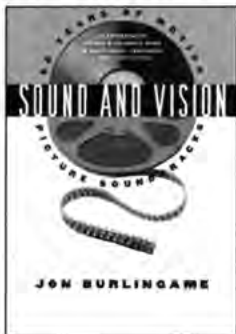


faced from the U.K. publisher and are now for sale, but when they're gone, they're gone! This 144p. hardback is divided into three sections: a biography, an overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. **\$24.95**



Film Music and Everything Else! Music, Creativity and Culture as Seen by a Hollywood Composer by Charles Bernstein

A collection of essays by Charles Bernstein, composer of the original *Nightmare on Elm Street*, *Sadat*, *Cujo* and others. Most of the essays originally appeared in "The Score," the quarterly journal of the Society of Composers and Lyricists, a professional organization for film composers. Topics include: melodies, "hummers," emotion and more. It's a rare opportunity to read thoughtful opinions and musings from a film composer directed towards other practitioners of the art. Turnstyle Music Publishing, 132 pp., softcover, limited to 500 copies. **\$18.95**



Sound and Vision: 60 Years of Motion Picture Soundtracks by Jon Burlingame

Foreword by Leonard Maltin
Journalist and historian Burlingame's *Sound and Vision* is his overview of movie music composers and history, encapsulating the most notable people and events in the author's clear and direct prose. Largely comprised of composer mini-bios with reviews of their most notable works and photo portraits (from Golden Age titans to present-day masters), there is also a thorough overview of soundtrack album history (on LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. Billboard Books, 244 pp., softcover. **\$18.95**

Film Composers Guide: Year 2000 fifth edition Compiled and edited by Vincent J. Francillon

This is the ultimate resource for finding



out which composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. Lone Eagle Publishing. Retail for \$55; FSM special offer: **\$39.95**



Overtones and Undertones: Reading Film Music by Royal S. Brown

This 1994 book by longtime film music columnist Brown is the first serious theoretical study of music in film and explores the relationships between film, music and narrative, and chronicles the aesthetics of it through several eras. Key works analyzed include *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore. University of California Press, 396 pp., softcover. **\$24.95**

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The Music of Star Trek: Profiles in Style by Jeff Bond

This is the first-ever history of *Star Trek* soundtracks, from the original series to the present—by FSM's own Jeff Bond. Featuring interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Ron Jones, Dennis McCarthy, Jay Chattaway, producer Robert Justman, music editor Gerry Sackman and others, the book contains a complete list of scores written for all four TV series; a guide to how certain shows were tracked and credited; *Trek* manuscript excerpts from the composers; and several cue sheets. Lone Eagle Publishing, 224 pages, softcover, illustrated. **\$17.95**

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Elmer Bernstein Film Music Collection LPs; 1992 in review.

* #32, Apr. '93 16 pp. *Matinee* temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.

* #33, May '93 12 pp. Book reviews, classical/film connection.

* #34, Jun. '93 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, *Pinocchio*, Bruce Lee film scores.

* #35, Jul. '93 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.

* #36/37, Nov. '93 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.

* #38, Oct. '93 16 pp. John Debnay (*seaQuest* DSV), Kraft & Redman Pt. 2.

* #39, Nov. '93 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein*.

* #40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.

* #41/42/43, Mar. '94 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.

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* #65/66/67 Mar. '96, 48 pp. T. Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Tealifluential composers: Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Hermann, Delerue, Takemitsu, "The Hollywood Sound").

#68, Apr. '96 David Shire's *The Taking of Pelham One Two Three*, Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

* #69, May '96 Music in *Plan 9 from Outer Space*, Funny movie music glossary, Hermann & Róza radio programs: Irwin Allen box set review; Bender's "Into the Dark Pool" column.

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* #74, Oct. '96 Action Scores in the '90s: *Cinemusic* '96 report (Barry, Zhou Jiping), Vic Mizzy interviewed.

* #75, Nov. '96 Barry: *Cinemusic* Interview; Recordman on War Film Soundtracks Pt. 2; Bond's review column.

* #76, Dec. '96 Interviews: Randy Edelman, Barry Pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

Volume Two, 1997

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* Vol. 2, No. 1, Jan./Feb. '97 *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.

* Vol. 2, No. 2, Mar./Apr. '97 Alf Clausen: (*The Simpsons*), promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Into the Dark Pool Pt. 2

* Vol. 2, No. 3, May '97 Michael Fine: Re-recording Róza's film noir scores, reviews *Pottergeist*, *Mars Attacks!*, *Rosewood*, more. Lukas's & Bond's review columns.

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* Vol. 2, No. 5, Jul. '97 Goldenthal (*Batman & Robin*), Mancina (*Cen Air*), *Speed 2*, George S. Clinton (*Austin Powers*), ASCAP & BMI awards; plus: *Crash*, *Lost World*.

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* Vol. 2, No. 8, Oct. '97 Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2, Alloy Orchestra (scoring silent films), Golden Age CD reviews.

Vol. 2, No. 9, Nov./Dec. '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), *U-Turn & The Mephisto Waltz*, Razor & Tie CDs. 1st issue of current format.



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* Vol. 3, No. 2, Feb. '98 Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers* to *Black Sunday*), David Amram (*The Manchurian Candidate*), Goldsmith on Varese, Pendulum CDs (interview & reviews), poll results, TV CDs.

Vol. 3, No. 3, Mar./Apr. '98 *Itanica*/Hornor essays, Best of 1997, Cinema Rides Again, Remembering Greig McRitchie, Fox Newman Stage pics, Elfman Oscar noms.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), inside *Close Encounters* restoration, Williams Buyers Guide Pt. 3; Score Internationale, Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.

Vol. 3, No. 5, Jun. '98 Mark Snow (*X-Files*), Classic: *Godzilla* reviews/overview, Jay Chattaway (*Maniac*, *Star Trek*), Bruce Broughton Buyers Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.

Vol. 3, No. 6, Jul. '98 Trevor Rabin (*Armageddon*), John Barry's London Concert, Burkhard Dallwitz (*The Truman Show*), Christopher Gordon (*Moby Dick*), Debbie Wiseman (*Wildel*), '70s soul soundtracks reviewed.

Vol. 3, No. 7, Aug. '98 *South Park* (Adam Berry, Bruce Howell), *Baseball* (Ira Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Broughton Buyers Guide Pt. 2, Downbeat (Schiffrin, Bernstein, Legrand).

* Vol. 3, No. 8, Sept. '98 Lalo Schiffrin (*Rush Hour*), Brian Tyler (*Shogun*), Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

Vol. 3, No. 9, Oct./Nov. '98 Erich Wolfgang Korngold: Biographer interview and book reviews; John Williams's Tanglewood film scoring seminar; Carter Burwell, Simon Boswell, Citadel Records, Halloween laserphile.

Vol. 3, No. 10, Dec. '98 *The Prince of Egypt* (Hans Zimmer, Stephen Schwartz), Emil Cmiral (*Ranin*); Holiday Review Round-up: 50+ new CDs, Downbeat Elfman, Young, Beltrami, Eidelman, D. Cuomo, Kamen

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Vol. 4, No. 3, Mar. '99 The Best of 1998: Essays by Jeff Bond, Andy Dursin & Doug Adams; Wendy Carlos; Goldsmith Buyer's Guide Part 2; The '80s; Hammer soundtracks on CD, Recordman, Downbeat, STTMP CD review.

Vol. 4, No. 4, Apr./May '99 Franz Waxman: Scoring *Prince Valiant* (photos, musical examples); 1998 Readers Poll; Goldsmith Buyer's Guide Late '70s; DIVX soundtrack festival report; John Barry bios reviewed; Charles Gerhardt obit.

Vol. 4, No. 5, Jun. '99 *Star Wars*: The *Phantom Menace* scoring session report and analysis of Trilogy themes; *Halloween H20* postmortem; Downbeat: *Affliction*, *Free Enterprise*, *Futurama*, *Election*; Lots of CD reviews: new scores, Roy Budd, Morricone, TV, *A Simple Plan*.

Vol. 4, No. 6, Jul. '99 Elmer Bernstein: *Wild Wild West*, George S. Clinton: *Austin Powers 2*; Goldsmith Buyer's Guide: Early '70s; USC film scoring program; CD reviews: 1984, *Sword and the Sorcerer*, *The Mummy*, *The Matrix*, more.

Vol. 4, No. 7, Aug. '99 Warner Animation Scoring (Shirley Walker on *Batman*), *Superman*, Bruce Broughton on *Tiny Toons*, more; *Phantom Menace* music; Michael Kamen (*The Iron Giant*); Stu Phillips (*Battlestar Galactica*); percussionist: Emil Richards; ASCAP awards.

* Vol. 4, No. 8, Sept./Oct. '99 Tribute to Stanley Kubrick: interview (Jacelyn Pook), analysis (*Eyes Wide Shut*); review (Kubrick compilation); Poledouris (*For Love of the Game*); Goldsmith Buyer's Guide: Late '60s; Jeff Bond's concert advice for Jerry; Vol. 4, No. 9, Nov. '99 U.S. Postal Service Composer Stamps; *Papillon* retrospective;

King of German schwing, Peter Thomas: Downbeat (*Inspector Gadget*, *The Thomas Crown Affair*, more), BMI awards night. Vol. 4, No. 10, Dec. '99 Scores of Scores 1999: our annual review roundup, including animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs and lots more; plus our reader poll.



Volume Five, 2000

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Vol. 5, No. 1, Jan. '00 Inside Rhino's reissue of *Superman: The Movie* score; film and cue sheet analysis: '50s *Superman* TV score; Howard Shore (*Dogma*); Downbeat: Goldenthal, Barber, Tyler, Debnay and Robbins: pocket reviews debut, Laserphile.

Vol. 5, No. 2, Feb. '00 20th Anniversary Tribute to Jerry Fielding, conversation with Camille Fielding; Top picks for 1999; Oliver Stone's score-o-matic approach to *Any Given Sunday*; George Duning obit: Score Internationale, 1999 release stats.

Vol. 5, No. 3, Mar. '00 Build the ultimate *Phantom Menace* CD at home; Readers pick the best of 1999; Music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, magazine reader survey, and more.

Vol. 5, No. 4, Apr./May '00 Bernard Herrmann: 10 Essential Scores of the '50s and CD checklist, *Journey to the Center of the Earth* retrospective; Richard Marvin (*U-571*); J.Z.K. on *Tora! Tora! Tora!*; Film music representation in Hollywood, pt. 1.

Vol. 5, No. 5, Jun. '00 Our Tenth Anniversary Issue! Kendall remembers; An FSM Timeline; The *Film Score* Decade: composers, music and events that made it memorable. *Jaws* 25th Anniversary CD review; J. N. Howard (*Dinosaur*); more.

Vol. 5, No. 6, Jul. '00 Summer Movie Round-up; David Newman (*Bedazzled*, *The Klumps*); Film score agents, pt. 3; Debut of Session Notes; They Might Be Giants (*Malcolm in the Middle*); double dose of Pocket Reviews; Score Internationale.

Vol. 5, No. 7, Aug. '00 Bruce Broughton interview. *Silverado* analyzed; Marc Shaiman gives hell from the heavens; Agent History's fiery conclusion; Laserphile (Autumn DVDs); Downbeat (William Stromberg); Danny Elfman and his mom at a scoring session.

Vol. 5, No. 8, Sept./Oct. '00 Randy Newman (*Meet the Parents*); *Things to Come* soundtrack LP: *The Goonies* Retrospective; Downbeat (*Requiem for a Dream*); Session Notes (*The Simpsons*); *Psycho* honored by NPR; "Cinema of Dreams"; and more.

Vol. 5, No. 9, Nov./Dec. '00 Special 64 pg. double issue. 101 Great Film Scores on CD—FSM's big list: Tan Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Howard Shore (*The Cell*); Alan Silvestri (*Cast Away*); *Back to the Future* retrospective; and the usual stuff, too.

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Vol. 6, No. 2, Feb. '01

The Musical World of Irwin Allen: Copland on Film (cond. Jonathan Sheffer); 3000 Miles to *Graceland* (George Clinton); Douglass Fake of Intrada interviewed; *How to Marry a Millionaire*, more.

Vol. 6, No. 3, Mar. '01

Bigger, Better Scores: How the RMA is helping to put more music on your soundtracks; Don Ellis and a life in 13/8 Time; Master of Disaster Part II: Irwin Allen discography; Rolfe Kent (*Town & Country*); Italian imports: You can't beat BEAT.

Vol. 6, No. 4, Apr./May '01

King of the World, The James Horner Buyer's Guide Part 1; Downbeat: *The Mummy Returns* and *Swordfish*; Yabba Dabba Crew—A Salute to Hoyt Curtin; Epics on DVD: Session Notes from *Atlantis The Lost Empire*.

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How much stuff have we printed in *FSM*? We're not sure, but here's a handy index of all reviews and articles through the end of 2000, compiled by Dennis Schmidt. Cost: same as one back issue.

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Gone With the Wind is the legendary 1939 score by Max Steiner in a stereo re-recording by the London Sinfonia conducted by Muir Matheson. Includes bonus tracks conducted by Rod McKuen from *America, America* (Hadjidakis), *For Whom the Bell Tolls* (V. Young), *Spellbound* (Róza), *The Cardinal* (Moross) and *The Prime of Miss Jean Brodie* (McKuen). Total time: 65:15.

The Secret of NIMH 2: Timmy to the Rescue is Lee Holdridge's orchestral score for the 1998 sequel to the 1981 Don Bluth film about intelligent mice. Seven songs are also featured. Total time: 62:24.

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(continued from page 35)

Williams' most recent works in Pope's compositions, but this isn't necessarily a bad thing. "The Library" has a pensive and organic feel, and the score as a whole has a cohesion and focus that's welcome. "The Rape" is a stand-out cue, moving through several shifts of tone and instrumentation before climaxing with a melancholy dirge for the strings.

Pope approaches the score from both a symphonic and operatic standpoint, which accounts for the strengths and weaknesses of the album; it's overlong and, at times, disconcerting. It's all eminently tasteful and meticulously composed, but at the same time homogenized; the ethnic effects get lost amidst all the operatic writing and sometimes come across a trifle gimmicky rather than organic. The operatic approach unfortunately results in a lot of repetition—one can only hear so many grandiose orchestral crescendos before they, too, become invasive. But there are standout cues: "Secrets and Wages of Sin," a swirling, seductive piece setting yearning string chords against the plaintive call of the ehru (a traditional Chinese instrument) and some ethereal choral effects; "The Embrace," a stirring cue that builds slowly but surely into an explosion of Pope's primary theme; and "Together Forever," the score's emotional climax, a choral introduction leading into a movingly emotional crescendo for full orchestra. The album is a lengthy one, but there are enough moments to make it a worthwhile listen. Plus, Pope himself contributes liner notes to the booklet.

—J.C.

In Session: A Film Music Celebration ★★★★★

VARIOUS

Varèse Sarabande - 302 066 225 2

Disc One: 19 tracks - 71:10

Disc Two: 17 tracks - 71:16

This glorious 2-CD retrospective celebrates producer Robert Townson's first 500 albums for Varèse Sarabande; it covers a plethora of music from the "Varèse Film Classics" series of recordings over the last 10 years.

The album emphasizes Alex North, Bernard Herrmann and John Barry, with fair helpings of John Williams, Jerry Goldsmith and Franz Waxman along the way. There's even a preview of an upcoming release for Waxman's beautiful *Rebecca*.

The strongest tracks include Alfred Newman's rousing *Captain From Castile*; North's jazzy and haunting *A Streetcar Named Desire*; Williams' patriotic *Midway*; Herrmann's *7th Voyage of Sinbad*; and Goldsmith's *Tora, Tora, Tora*—all well played, and some which would not have been available anywhere else if it wasn't for Townson's efforts. While the rest of the choices are admirable enough (with McNeely's *Star Wars: Shadow of the Empire* being the most inconsistent and self-indulgent choice), I hoped there would have been more representation from the latter part of the century, including the recent superb re-recording of Trevor Jones and Randy Edelman's *The*

Last of the Mohicans or Lynda Cochran's heartfelt reinterpretations of Michael Nyman's *The Piano*. Despite this, the CDs are enjoyable and a welcome addition to any collection.

Townson has also included a whopping 28-page booklet full of liner notes that are great to read, especially since most of us do not know what goes into making a CD idea into a reality. We owe a debt of gratitude to Townson and the passion he has for his work. And as we enjoy his next 500 CDs, this collection is a short pause for reflection about how great film music has been and can be.

—Cary Wong

Flyers/Fire on the Mountain

(1983/1981) ★★ 1/2

BASIL POLEDOURIS

Prometheus PCR 510 • 16 tracks • 39:36

Prometheus unveils two early Basil Poledouris scores: *Fire on the Mountain*, a made-for-TV movie adapted from an Edward Abbey novel; and *Flyers*, an IMAX film. Both scores are orchestrated by Greig McRitchie, and both have a strong foothold in Americana writing; but the similarities basically end there.

Fire on the Mountain revolves around the conflict between an old New Mexico rancher (played by Buddy Ebsen) and the U.S. Air Force, which wants to extend its missile range onto his land. Poledouris' main theme, as in "The Ride," evokes a natural Americana sound that gives strong hints of things to come, especially *Lonesome Dove* (1989). "Gracias!" introduces an additional theme that the liner notes describe as low-key Gershwin, but it's more reminiscent of Elmer Bernstein's Americana style.

I remember *Flyers* as my introduction to IMAX. "The Carrier/Coming Home" will remind some of Silvestri, John Barry or even John Williams (and when I first saw the film, I remember waiting in anticipation to see who wrote the music because it made me think Williams). *Flyers* is helped by action music that often boasts a carnival-like feel. More tender moments include the beautiful nocturne that opens "Night Flight/The Canyon." The second half of this lovely cue features solo

trumpet and male chorus. In another change of pace, "The Test" is an interesting take on a bolero. Overall, *Flyers* shows off a wide range of styles and orchestral colors; signs of things to come in Poledouris' great canon.

For a composer known more for his big action scores for *Conan the Barbarian* (1982) or *Robocop* (1987), this album (even the overly simplistic *Fire on the Mountain*) will be a welcome surprise. The running time is a bit skimpy—but a good selling point—but I suppose any more of either score would be excess. Poledouris fans should still take advantage of this limited pressing.

—Steven A. Kennedy

Where Eagles Dare (1969)

★★★★

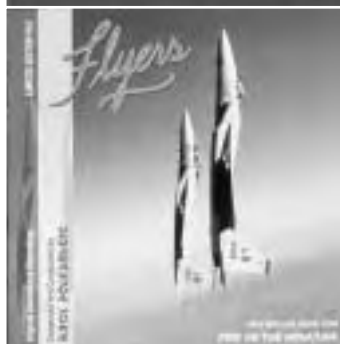
RON GOODWIN

Chapter III CH 37500-2 • 9 tracks • 40:35

Don't look for subtlety in this long overdue re-release of Ron Goodwin's war epic. This is an overblown exercise in big sound that perfectly complements over-the-top on-screen antics and showcases a composer at the top of his craft.

Alistair MacLean's improbable tale of Richard Burton's and Clint Eastwood's infiltration of an impenetrable Nazi fortress offered Goodwin plenty of high tension opportunities. The main title is a testament to the power and suspense Goodwin elicits from his orchestra. Building from a simple percussion figure, the piece crescendos before erupting into a resplendent brass motif and a call to adventure. This anthem has deservedly found its way onto any self-respecting anthology or "best of" collection of military music, and it's inevitable that nothing else on this disc can quite match it for sheer verve. (Some will note an odd similarity between its closing triplet-driven phrase and the famed source music used in *Monty Python and the Holy Grail*.) The atonal "Descent and Fight on the Cable Car" and the climactic "Chase to the Airfield" offer variations on the main theme, mixing equal measures heroism and high drama, but it's the main theme that you'll return to.

Collectors who already own EMI's 1990 CD release (twinned



with Goodwin's *633 Squadron*) will find nothing new but five minutes of incidental music ("Beguine," "Polka" and "Fox Trot"), which can be best described as, well...incidental. In fact, they detract from the overall listening experience, finishing the disc with light melody instead of the brass-driven heroics of "Chase to the Airfield." It's worth mentioning Chapter III's bizarre packaging. Instead of using the movie's gaudy poster art (which has been relegated to the rear of the jewel case), the CD insert features a curious shot of Richard Burton leering at a buxom woman's ample cleavage. Titillation value aside, this is a worthy addition to any war soundtrack collection. This is stuff from a time when film music was unashamedly audible—not just an insignificant track in the mix. And if this whets your appetite, start lobbying now for a new CD release of Goodwin's other MacLean war opus: *Force 10 From Navarone*.

—Nick Joy

Georges Auric, Film Music Vol. 4 ★★★★★

GEORGES AURIC

Marco Polo 8.225136 • 18 tracks - 59:33

In his early days, Georges Auric was a member of "Les Six," a group of French composers attempting to create a new approach to music and art in the 1920s. Basically, the group wanted to streamline music by removing the heavy chromatic writing of Wagner (who was a heavy influence over French composers at the beginning of the 20th century) and the influence of Debussy. The result was really the roots of neo-Classical composition and even minimalism, in that they returned to an 18th-century concept of harmonic movement while using repetitive cells of music. That is not to imply that the music is devoid of interest; in fact, this "new" style's use of rhythmic developments influenced by jazz and its experiments with musical form attracted much interest.

Jean Cocteau was a patron of this new music and is indelibly linked to the French avant-garde of the 1920s. Auric collaborated with him on six films, including *La Belle et la Bête* (1946), easily one of the masterpieces of French film

music (released on Marco Polo 8.223765).

Based on an André Gide novella, Cocteau's *La Symphonie Pastorale* (1946) tells of a blind orphan girl and the conflict in her adoptive family resulting from the jealousy of her adoptive parents over the amorous attentions of their eldest son. The "Main Title" is accompanied by four extended pieces from the second half of the film. The score is magical, at times belying the ruin that is to come. Small motifs are recognizable, but the "leitmotif" style popular in Hollywood is absent. As it is, *La Symphonie Pastorale* stands comfortably alongside the best piano and orchestra film scores of the 1940s.

Macao (1939) is set during the Sino-Japanese War and revolves around the intrigue from an arms sale gone awry. The music precisely fits the style of "Les Six," especially in "Chinoiserie," but the writing also bears similarity to Arthur Honegger's film work of the time. Evidently, the music comes from a "stack bearing the name 'Macao,'" and Adriano attempted to piece together the music. The score is gloomier in most of its constituent parts, especially the dramatic "Interlude." Most will find this more difficult listening, but it is a great example of alternative dramatic scoring from the early years of cinema.

Du Rififi (1954) is the epitome of French "film noir." The orchestra is substantial, including three saxophones, harp, piano and celesta. The nearly 20 minutes of music included make it obvious that this is one of the great scores of the 1950s. This is a work that deserves a fuller restoration and makes an interesting comparison to techniques employed by Rózsa in his forays into "film noir," and even those by Herrmann in his Hitchcock scores.

The disc closes with the "Main Title" and "Finale" to *Le Salaire de la Peur* (1953), Henri-Georges Clouzot's masterpiece about four men hired to truck nitroglycerin through the South American mountains in what must be some of the most tense scenes on film. Auric supplied two pieces: the "Main Title" and a version of Johann Strauss' "The Blue



Danube," heard in the end of the film as a source cue (arranged by Auric). The "Main Title" opens with mostly percussion and moves into gentle Spanish guitar music to help set the locale. The powerful finale is in a sense reenacted here (through sound effects), giving the CD a rather jarring conclusion. (By the way, this is a film that everyone should see.)

The recording is engineered fairly well with occasional bass muddiness. As is the case with other recordings by the Slovak Radio Symphony Orchestra, the strings get a bit thin in more difficult passages and intonation is sometimes a problem. As far as the music goes, this is an amazing collection from one of French cinema's great masters. Auric may be best known for his score to *Moulin Rouge*, but he actually wrote 95 film scores (an impressive number by any stretch of the imagination), and most of this output is all but unknown to film score fans.

—S.A.K.

The Ballad of Lucy Whipple

★★★

BRUCE BROUGHTON

Intrada MAF 7088 • 15 tracks - 36:38

Bruce Broughton's first new work in two years is his third tele-soundtrack in a row, following on from the biblical opulence of *Jeremiah* and movie-of-the-week *Night Ride Home*. And although Broughton's *Ballad of Lucy Whipple* is set in the Old West, it's

no *Silverado*. But let's not forget that Broughton cut his teeth on such TV fare as *How the West Was Won* and *Gunsmoke*, so perhaps it would be unfair to compare *Lucy* with *Silverado* or the equally rousing *Tombstone*.

Lucy Whipple stars Glenn Close as a widow staking out a new life for her family in Gold Rush California. The eponymous Lucy is her spunky teenage daughter who undergoes a rite of passage. She is understandably the recipient of the disc's strongest theme, which weaves its way through the tracks. It echoes John Dunbar's theme from *Dances With Wolves*—but played on a whistle.

The other predominant theme is for Lucy's brother Butte, a more accomplished violin-led riff that is integrated into other tracks. The emotional core of this disc is appropriately right in the center of the running order, with the score really coming alive on the disc's longest tracks, "Jake's No Buck" and "The Death of Butte" adagio. The impact of the album then wanes until Lucy's theme is resurrected in the final 52-second end titles.

Broughton has restricted the supporting instruments to those that would actually have been found in the time period of the movie (including fiddle, tin whistle and baritone horn). A noble gesture, though this is undermined by the intrusive use of anachronistic synths. But at least some effort was made for authenticity with references to traditional source music "Sweet Betsy From Pike" and "Seeing the Elephant."

Broughton's liner notes describe the score as "stark, sentimental, thoughtful, light-hearted, tragic, aggressive and simple..." Not every listener will be taken through such a gauntlet of emotions in the brief running time offered by this disc, but at least the composer has provided clues (however broad they may be) to his intentions. Repeated listening may offer more enlightenment, but it's hard to imagine anyone but die-hard Broughton fans wanting to pick this up in the first place. It's not a failure by any standard, but the niche market for this type of traditional *Little House on the Prairie* meets *Dr. Quinn, Medicine Woman*-style whimsy must be

on the decline. Of curiosity value for Broughton completists and western traditionalists, but don't expect it to rock your world.

—N.J.

Enslavement ★★ 1/2

CHARLES BERNSTEIN

Intrada CHIN 1000 • 20 tracks • 31:47

Charles Bernstein has been composing for film and television in relative obscurity for over 30 years. He is probably best known for his abundant work on low-budget horror/thrillers like *A Nightmare on Elm Street*, *Cujo* and the lamentable *Rosemary's Baby II*. If *Enslavement*, a drama set in pre-Civil War America, offers nothing else, it demonstrates a departure from this typecasting. A lack of representation on CD has thus far provided an incomplete picture of Bernstein as a composer. This disc goes a long way toward correcting the imbalance.

Enslavement is a Showtime Original movie that tells "the true story of Fanny Kemble," the 19th-century English poet and actress who penned an infamous diary *A Journal of Residence on a Georgia Plantation*, noted for its progressive criticism of American society.

The dominant theme of the score is a vocal melody fashioned on something like "Amazing Grace." There is a spiritual quality to much of the album, reflecting the film's focus on slavery. This shows up right away in the main title, where the theme is carried by a solo female vocal. Several secondary motifs for guitars and strings hint at both American and British influences. There is also an African element in the form of tribal percussion and chant. These distinct components of the score are well-integrated and effective.

Album highlights include the chorus-led "Fanny Lashed," "Fanny's Passion" (which showcases one of the better secondary themes) and a charming waltz that appears toward the end of the disc. Unfortunately these cues all suffer from the same shortcomings as the album itself. Bernstein's music moves, but it seldom arrives anywhere satisfying. This is partly due to the thematic material, which, while it

undoubtedly works well in the film, falls short when divorced from the visuals. The main theme is just close enough to a Negro spiritual to let us know what it is, but it lacks emotional resonance in the context of a soundtrack album. This is not helped by the fact that most tracks start and stop with little coherence (undoubtedly due to constrictions often forced on a composer working in the telefilm format). Orchestrations are consistently spare, which probably reflects the budget. Bernstein makes this work for the most part, but the lack of force undercuts the more ambitious passages.

Intrada has put together a good-looking limited promotional release, which can be ordered from their website (www.intrada.com). It's nice to see smaller-profile scores getting such thoughtful treatment. If you're a fan of the genre, this score is serviceably enjoyable. And for devoted Charles Bernstein fans, the release is indispensable.

—John Takis

Vic Mizzy: Suites and Themes ★★★★★

VIC MIZZY

Percepto 003 • 36 tracks • 77:17

Percepto's production of Vic Mizzy's classic scores for 13 films (essentially all the films he scored), and themes for 15 TV shows (mostly from the 1960s) is a first-class act on all accounts. Don't let the "Suites" title fool you—this isn't made up of random bits of scores mixed together. Most tracks are main titles.

If you grew up attending Don Knotts matinees, this album will be a trip down memory lane. Plus, anyone who ever watched a rerun (or is old enough to have enjoyed these shows when they first aired) will enjoy the TV themes included here. It is Mizzy's music that made these otherwise innocuous films a joy to watch, with their silly dialogue, hilarious situational comedy and nerdy love scenes. This whole CD will get your toes tapping and bring a smile to your face. Every cue is a highlight.

While much of the film music included comes from comedy



films, there are also surprises. The "Main Title" from William Castle's *The Night Walker*, the earliest score represented here, is excellent. A work admired by Bernard Herrmann, this brief excerpt features great vibraphone, hammered dulcimer and harp writing. If the rest of this more than 60-minute score is as interesting as this excerpt, it deserves its own release. In fact, the studio even tried to get a Best Score nomination for Mizzy's work on this film.

The film section of the disc concludes with the great "Main Title" for *How to Frame a Figg*. Once again we are reminded how closely linked the careers of Don Knotts and Vic Mizzy were. The moment the music begins your mind immediately conjures Knotts.

You may find yourself singing along during the TV-themes portion of the CD, especially when *The Addams Family* and *Green Acres* roll around. Can any one person have been responsible for this many fabulous TV themes? It boggles the mind!

As I listen to these themes, the thing that really strikes me is that Mizzy's musical voice is unique and far more familiar than I realized. Perhaps his music, like Carl Stalling's, is so much a part of our television heritage that we no longer are able to see it for its sheer genius. It's a reminder that

those of us enamored with big "action scores" should keep our ears open for the treasures born in the difficult job of scoring comedic films, at which Vic Mizzy is one of the great masters.

Percepto is to be commended for resurrecting this fun music; providing superior information for its production; and reproducing the music in excellent sound for over 70 minutes of play time. This is an essential disc for film music and TV theme fans.

—S.A.K.

In the Mood for Love ★★★ 1/2

MICHAEL GALASSO

Higher Octave 72438-505422-8

21 tracks • 48:12

In *the Mood for Love*, Wong Kar-wei's latest drama, is all mood and little story. The movie takes place in 1960s Hong Kong where two neighbors discover that their spouses are having an affair. The "victims" confront this infidelity together, consoling each other and ultimately falling in love themselves.

While the soundtrack uses many source cues to evoke any particular mood, none is used as effectively and frequently as "Yumeji's Theme," which is lifted from Japanese director Suzuki Seijun's 1991 film *Yumeji*. A waltz played predominantly by strings, this theme is used over and over again as the two unloved spouses try to fill each night (mostly by going up and down stairs to a noodle shop near their apartment house). Again and again we are treated to the monotony of their nights, as they sometimes pass each other on the stairs...and sometimes not.

The album also features a trio of Nat King Cole songs sung in Spanish, including a humorous take on "Perhaps, Perhaps, Perhaps." Supposedly very popular on Hong Kong radio in the '60s, these songs are usually played alongside Chinese source cues from opera and other historic recording. This gives the soundtrack a menagerie of different moods.

Like such auteur directors as Kubrick and Tarantino (who are so specific with their images and sounds) Wong seems to not need

(continued on page 46)

Chillin' on tha East Side

Our intrepid eclecticist reports from the far reaches of Secaucus, New Jersey.

by John Bender

Fellow sailors on the scintillating sea of soundtracks, salutations! I bring joyful tidings from the wondrousness of the bi-annual Chiller Theatre convention

held in Secaucus, New Jersey—a gathering of dozens of famed media personages, and many thousands of desirable artifacts, all pertaining to the magical worlds of genre cinema. There are dealers galore, selling fun stuff for fans of spaghetti westerns, sci-fi, horror, fantasy, anime, exploitation, television, giant monsters and, thank god, a lone rare soundtrack dealer (the mighty Ed, of Psycho Candy) who usually has loads of cool stuff. At past Chillers I've met, or had my photo taken with, Stella Stevens, Tom Savini, Haru Nakajima (the original man in the Godzilla suit), Caroline Munro (Hammer goddess and one of the sweetest women I've ever met), Michael Berryman (*The Hills Have Eyes*), Forry Ackerman, Ingrid Pitt, Robert Vaughn (*U.N.C.L.E.*) and many others. This particular Chiller (last weekend of May) I chummed around with Doug Winter, film music critic for the monthly digest *Video Watchdog*. I heartily recommend Doug's column; it's a fun read and always informative. The April issue of the *Dog* featured the input of yours truly as part of Doug's "Year in Review" parade of titles (dear Doug described me as an "eclecticist"—I looked it up in the dictionary, but upon spotting a little drawing of my face, I didn't even bother reading the definition).

Ennio Con Delirium

This month I am happy to report on three fine Morricone releases from Lionel Woodman and Roberto Zamori. *Copkiller*, a nasty thriller starring Harvey Keitel and the late Sid Vicious, sports a superior score from the almighty Morricone. Sort of a cross between his mean urbanized jazz inventions for *Violent City* and the eerie tone poems of *The Thing*, this satisfying work creates a strong and delightfully lurid environment of apprehension and latent evil. The disc (GDM 2023, 16 tracks, 44:30) offers six more cues than the original LP and has great sound. Buy it. You'll be glad you did. Just as high caliber as *Copkiller*, but of a totally different stripe, is Ennio's *Nana* (GDM 2022, 13 tracks, 48:21). We collectors relish the hunt and bagging the trophy, and true to form I vividly recall (too many years ago) the time I found *Nana* on vinyl. I was on a university field trip to Washington, D.C., and our bus had made a short lunch stop just outside the



PRETTY SCARY, HUH KIDS? Bender (in suspenders) with Nakajima, the lovely Miss Death, and a head case.



Capitol. Of course I immediately spotted the record store across the street. Inside I found an LP with an eye-catching cover—a beautiful nude woman lying on a field of red velvet. Unfamiliar with the film and its music, I laid my money down solely based on Morricone's reputation. The maestro did not disappoint me. *Nana*, one of my favorite works by Morricone, is a spirited, captivating score, bearing some of the light touches and turns of the later Golden Age romantic comedies. The main theme, with or without its impassioned lyrics for male chorus, is enrapturing. The CD offers no new music over the old album, but it has been cleanly remastered. The third disc from Woodman and Zamori is the rare *Il Tesoro delle Quattro Corone* (*The Treasure of the Four Crowns*), GDM 2021, 14 tracks, 40:57. Although a collector's item and cited by the composer as an effort that he is personally fond of, I did not particu-



larly enjoy this. *Il Tesoro delle Quattro Corone*, in the mold of an Indiana Jones adventure, does not, by any means,

suffer from a crappy score. However, I feel the music is programmatic and blunt: noble anthems for the brave hero and his deeds, and darkly churning passages for the requisite blasphemous cult. I should stress that I much

preferred when the composer used to design quite unexpected and bizarre solutions for his filmic assignments. Oh well, maybe I'm just bored with the whole Edgar Rice Burroughs-style high adventure schtick. Isn't everybody?

Following their fine Carlo Savina compilation (Vol. 5, No. 4, pg. 49), CAM has released a gathering of rare works by the man many consider to be the "father of Italian film music," Carlo Rustichelli: *Carlo Rustichelli: Ritratto di un Autore*, CAM 501636-2, 22 tracks, 58:56. Rustichelli's style tends toward full-bodied romantic classicism, and his scores are not to

The Chiller convention is the ultimate destination for genre buffs of all stripes on the Atlantic Coast.

be enjoyed as mere musical aperitifs. A perfect example of this is Rustichelli's marvelous opus for Mario Bava's *The Whip and the Flesh*, *The Windsor Concerto*, track 11, 8:39—a grand compositional statement that rivals Herrmann's *Concerto Macabre*. Rustichelli was also capable of laying out convincing slices of post-industrial urban noir, as with his theme

Henry Goldman and starring Ingrid de Souza, the story apparently offers up a variation on *The Crying Game* (a transvestite seeks happiness, etc.). Venosta laced the narrative with five songs, the principal one seeming to be "Ela Sonha." This has a smoky air of loneliness and corruption, and the piece is well served by Laura Pone's silky scat singing. The

tions of the film's title, this soundtrack is a breezy, energetic short-stack of classic '60s-style swing tunes. Not a major work from this great artist, but a very pleasant addition to anyone's CD collection.

Mondo Obscura

I'll sign off with a bit of ephemera: Brian Horowitz, of the amazing mondo-media storehouse Trash Palace (301-681-4625), recently lent me a few eye-opening record albums: *Illustration Sonore No. 1* (Vega 19.043), *The Musical World of Racine* (Montparnasse 2000 MP 15) and *Ambianza Acoustica* (Corelia 894758). All three seem to be of French origin but were obtained through Canadian sources. The LPs showcase the unique music of Daniel White, frequent collaborator with bizarre-auteur director Jess Franco (*Vampyros Lesbos*,

Justine, Succubus). I was pleased to discover on these not only some very good compositions but a number of uncredited film tracks, themes from *The Awful Dr. Orloff* (a drugged-out abstraction that's so perfect for the fever-dream film it's set to), *The Diabolical Dr. Z* and *The Bare Breasted Countess*. I suspect there are more film cues, but I have yet to identify them. Does anybody else out there have these, and if so, would you happen to be aware of any further score associations? Till then, guys and gals!

FSM

When he's not venturing into the Sopranos' turf, John Bender kicks back in Pittsburgh. PA.



"Rimembranze" from 1963's *Torpedo Bay* (unfortunately the composer's sleazy jazz-bolero masterpiece for Bava's *Blood and Black Lace* has not been included here). Other awesome cuts on this anthology are from the films *Desert Raiders*, *Son of Cleopatra*, and most especially the thrilling spaghetti western ballad "Where Is My Fortune?" from *Three Silver Dollars*. This presents a rare if not singular instance of Rustichelli uncharacteristically "writing western" in the more modernistic manner of Francesco DeMasi. Very cool indeed.

Also from Italy's major soundtrack label is a new score by Giovanni Venosta, *Princesa*, CAM 499928-2, 10 tracks, 39:01 (2000). Directed by

title track, "Princesa," is a gray and moody theme for trumpet, also lightly touched by Pone's wordless vocals. It reminded me of Barry's *The Whisperers*. Overall, *Princesa* is a delicate and downbeat jazz-influenced score energized by a few Brazilian dance numbers. A worthwhile listen.

Third from CAM this month is an early Armando Trovaioli work, *Il Vedovo* (The Widow), CAM 498281-2, 13 tracks, 39:46 (1959). Trovaioli is well known to long-time aficionados as the Italian master of melding melody to jazz, and this score certainly doesn't betray that designation. *Il Vedovo* feels much like a jazzy Mancini effort, such as *Peter Gunn*, or *Mr. Lucky*. Quite contrary to the implica-

Score

(continued from page 44)

a composer. However, he did hire American Michael Galasso, a theater and dance composer to contribute incidental music, including underscore for the haunting and touching denouement. Galasso's pieces, mostly dominated by violin and cello, fit well alongside "Yumeji's Theme."

I am not usually one to recommend a CD that is so dominated by source cues and pop songs. But once you see this movie, you will appreciate the CD a lot more, especially since most of the cues are obscure and otherwise unavailable in any form.

—Cary Wong

The V.I.P.s (1963) ★★★

MIKLÓS RÓZSA

Chapter III CH 37501-2 • 12 tracks • 40:45

Before reading on, list your top five Rózsa scores. Now take it up to 10. Do you have *The V.I.P.s* somewhere on there? Probably not, when you're more likely to have *Ben-Hur* or *Spellbound* jockeying for position. And while I'd love to say that *The V.I.P.s* is some long lost gem that should immediately take pride of place at the top of your list...it isn't.

The V.I.P.s (aka *International Hotel*) is one of the composer's lesser-known efforts, and while I respect that Chapter III's reissue of the score will allow collectors to fill a gap in their Rózsa collec-

tions, I cannot recommend it for any other reason. While that comment may be heresy to the many Rózsa fans who hold the man in the same esteem as Herrmann or Newman, I can at least defend the composer on the grounds that the pompous source material couldn't have offered much inspiration. Anthony Asquith's 1963 Elizabeth Taylor/Richard Burton melodrama was yet another glossy and superficial view of London's jet set, stranded by fog at a London airport. The movie is best remembered for Margaret Rutherford's scene-stealing (and ultimately Oscar-winning) turn as The Duchess of Brighton, but the score can only be described

as competent and a product of its time.

The Rome Symphonic served the composer well, playing the frantic melodies to full effect, particularly in "Prelude" and the overblown "Finale." But as the score proceeds to throw in every cliché in the book, I search desperately for any clue that Rózsa did indeed write it. Where are the subtle nuances and invention of *Double Indemnity* or *A Double Life*? Rózsa was a master of his craft and I welcome the CD release of his classic scores, but this is one that might have been best left alone in the MGM vaults.

—N.J.
FSM

Random Play

Contributing writers share their feelings...
and some of their favorite scores.

by Steven A. Kennedy, Josh Giselt & Cary Wong

Whether we're action score devotees, champions of a particular composer, Golden Age traditionalists, or anything in between, we all love

the rush of discovering film scores that change our lives, or that simply present something original. But we can't always afford to take chances on albums we're not familiar with. So I thought it would be a good idea for the many contributing writers to revisit their favorite albums, whether they be "guilty" pleasures or popular works by master composers (though no one needs to again hear how great *Star Wars* is)—those scores that they constantly return to, or have recently "discovered." These entries will be personal; some may be baffling, but perhaps others will be shared delights. Maybe this cross-section will even turn some of you on to treasures you may have completely overlooked. —S.A.K.

Mountains of the Moon (1990)

MICHAEL SMALL
Polydor 843-013-2

Michael Small wrote an epic score for *Mountains of the Moon*, Bob Rafelson's engaging film about Richard Francis Burton and John Hanning Speke's quest to find the source of the Nile. As the subject material suggests, Small's score contrasts the European background of the two explorers with the African location. The score has several themes, including a gorgeous musical portrait of Burton's spirit, which is capable of being introspective ("The Journey Home") and heroic ("It's the Lake"). There is also a tender love theme for Burton's affair with and eventual marriage to Isabelle Arrundel ("Isabelle" and "The Wedding"). The centerpiece of the score, however, are the strident tracks for the exploration of Africa itself, heard in complete form in the two "Journey" tracks. Traditional African chants often appear integrated into the cues, and the driving and percussive music was composed with great panache. Unfortunately, this album is long out of print, but if found it's a worthy purchase that will not disappoint. —J.G.

The Cabinet of Caligari (1962)

GERALD FRIED
FSM Vol. 1, No. 4

Maybe out of insomnia or boredom you sometimes stay up and watch one of

the old "classics" on late night TV—and you can't get the music out of your head! That's what happened to me with *The Cabinet of Caligari*. Gerald Fried's beautiful main theme stays with you far after the film fades from memory. Imagine my surprise and shock when I logged on to send an e-mail to *FSM* asking them to consider releasing this score... only to discover that they had already done so! Now I can enjoy this great score without having to sit through the movie again. The "Prelude" and the concluding cue are album highlights. There's also plenty of traditional dramatic horror underscoring, but it's still an amazing listen. *FSM* includes three other horror film scores by Fried in this two-disc set, one of the best buys you can get. —S.A.K.

The Client (1994)

HOWARD SHORE
Elektra EK 61686-2

Much of Howard Shore's *The Client* is tense and high strung, with such cues as "Romey's Suicide" and "The Morgue" featuring harsh strings and processed percussive hits; much of the electronic sequencing in the score was done randomly. However, unlike Shore's music for the films of David Cronenberg and the serial killer set *Silence of the Lambs*, *se7en* and *The Cell*, *The Client* also provides relief with its down-home and bluesy thematic material related to the relationship between the Susan

Sarandon and Brad Renfro characters. —J.G.

Who's Afraid of Virginia Woolf? (1966)

ALEX NORTH
Varèse Sarabande VSD-5800

I scored another indirect find with Alex North's beautifully scored *Who's Afraid of Virginia Woolf?* I first heard this on an old Charles Gerhardt recording I chanced upon (and actually purchased only because it had music from *Jane Eyre* and *The Reivers*). In the film, the disarming main melody plays in stark contrast to the verbal violence and makes countless scenes all the more powerful. This is one of North's best examples of subtlety and musical irony, and Jerry Goldsmith's recording does the score justice. —S.A.K.

Ghost Story (1981)

PHILIPPE SARDE
Varèse Sarabande VSD-5259

Philippe Sarde is one of the most underappreciated film composers. His music for the slow-moving but interesting *Ghost Story* never ceases to amaze me: the haunting and beautiful waltz melody, the "Love Suite" and "Picnic" scenes, and Sarde's way of slowly layering textures all capture the attention and the imagination. I was hooked from the moment the syncopated piano enters with the opening titles. In the film, Sarde's score creates just the right mood. It's not *Tess* by any means, but *Ghost Story* makes an admirable



companion to James Newton Howard's more recent *The Sixth Sense*. —S.A.K.

Golden Gate

Elliot Goldenthal (1994)

Varèse Sarabande, VSD-5470

Before director John Madden hit it big with *Shakespeare in Love*, he made *Golden Gate*, an unbearable movie starring Matt Dillon and Joan Chen. The only redeemable thing to emerge from the mess is Elliot Goldenthal's eclectic mix of Asian melodies and jazz. "The Woman Cries" is the highlight of the album, featuring an excellent sax solo that finds Billy Drewes wailing

toward a melodic Chinese-opera-like climax. It's one of Goldenthal's best cues. The rest of the score is thematically all over the map, but considering the movie it supports, it's no small feat that Goldenthal's music is so enjoyable. —Cary Wong

Total Eclipse (1995)

JAN A.P. KACZMAREK

Sony SK-62037

Jan A.P. Kaczmarek wrote an immensely entertaining score for Agnieszka Holland's *Total Eclipse*, a film about the relationship between the poets Verlaine and Rimbaud. As the protagonists basically tor-

ture each other while consuming massive amounts of alcohol and drugs, Kaczmarek's score had to reflect the various facets of their personalities and reactions to one another. The results make for an amazingly complex score. Based around a string quartet (but with several instrumental combinations to accompany it, including both period and modern orchestras), the music brings you into a unique tapestry. There is a ton of thematic diversity here, but the music has a unity granted to it by its instrumentation, giving the overall work its sense of obsession, which was no doubt the point. Kaczmarek's style bridges the romantic and modern, making for a great album. —J.G. FSM

Downbeat

(continued from page 17)

if I would be interested in taking a look at it.

When we got back to the states I watched the film at their offices in Red Bank, New Jersey. The irony is, they were laughing hysterically at the film, but as a newcomer it was looking pretty graphic to me; the antagonists were pretty scary. So I came up with the idea of doing a jazz score as a way to give it some levity—but I also wanted to write a dark jazz score since it was a dark comedy." To this end Shore chose to create a score for tenor and baritone saxophones, trumpet, flugelhorn, trombone (each with mute), strings and an extended rhythm section of upright bass/electric bass, electric guitar, piano, organ, vibraphone and percussion.

A Man with a Horn

Ryan Shore is no stranger to the jazz idiom. Though he studied film music composition at Berklee College of Music, he also spent a considerable amount of time playing saxophone, an instrument he had picked up in 7th grade and continues to play to this day. Shore recently played a U.S. tour with the band Matchbox Twenty, which included an appearance on *Late Show With David Letterman*.

Jazz composition assisted Shore in matching musically the many twists and turns of the story. Cues range from a title sequence featuring slightly demented circus music to '70s action drama and even a comic nod to the Keystone Cops. "Score-wise, the common thread is the jazz instrumentation, but it takes on many different styles. Sometimes it's structured and sometimes it's very free and wild, but the instrumentation is always the same. In many ways the instruments take the same journey as the lead character."

Shore first met with Bryan Johnson, the film's writer and director, at the spotting sessions. Bryan admitted that he had grown attached to the temp score and needed to listen to Shore's piano preview with fresh ears. Despite this, and the fact that Shore had only two days to record roughly 40 minutes of music, the sessions themselves went quite smoothly. "They gave me a lot of freedom to create the sound of the score. Through our meetings we knew that we were thinking of the music in the same way. When we got to the sessions they were very open, it was a great working environment."

This environment afforded Shore an opportunity to tackle the aforementioned rape sequence in a most unique way: improvising the music on the spot at the recording session.

"My feeling from the beginning was to take that approach, but I felt odd going into the session without any written music. So I composed a piece that was much more methodical and we did a take of it, but the filmmakers wanted something much looser, nothing you could hang your hat on—which is true since the character's life is being turned inside out. I said, 'I think that's great.' The problem, though, is even when jazz musicians play random and free they still feed off of each other, and I didn't want any kind of interplay between the musicians to occur. So I recorded each player individually and gave them directions over the headphones as I watched the screen. I did that with the drums, the bass, guitar and horns—getting their personal take from the directions I gave them. When we brought it together it was complete cacophony, the only relation being the intensity and the energy. It turned out to be very effective."

Though Shore admits that *Vulgar* may not be "for the whole family," he is quick to add that it is well written and directed and possesses a gritty almost pulpy feel, which lends itself to composing for a smaller ensemble. "There's a lot of interesting things that can be done with small groups," Shore says. "In particular—and one of the reasons I love it—is each musician plays a more integral role in the score. Each voice has a more unique stamp."

Shore has completed several projects since *Vulgar*, including *The Living Room Waltz*, *Lift* and James Toback's *Harvard Man*. Each movie resulted in scores completely different from the other—ranging from orchestral to LSD rock. It points up Shore's versatility as a composer and his dedication to the work. "If you are open to the film, it will tell you what to write—you just need to be aware of the picture's needs. Because of that, I find that I come up with things that I may not have [come up with] had I been composing independent of a movie. That's what I love about composing for film: the discovery."

—Mark Leneker FSM

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E.P.O.
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Irwin Allen's

Voyage to the Bottom of the Sea™

Composed by Paul Sawtell and Bert Shefter

FILM SCORE™
SILVER AGE
CLASSICS

BEFORE JOHN WILLIAMS BECAME IRWIN ALLEN'S composer of choice, the team of Paul Sawtell and Bert Shefter were the regular musicians for the future Master of Disaster. Sawtell and Shefter scored Allen's early films *The Big Circus* (1959) and *The Last World* (1960), and Sawtell alone scored Allen's debut documentaries *The Sea Around Us* (1951) and *The Animal World* (1956), as well as his Jules Verne adventure *Five Weeks in a Balloon* (1962).



IN 1961 SAWTELL AND SHEFTER SCORED A feature film which would become the first of many Irwin Allen franchises for Twentieth Century Fox: *Voyage to the Bottom of the Sea*. The film introduced the Seaview, a futuristic submarine commanded by Admiral Nelson, played by Walter Pidgeon and later by Richard Basehart in the 1964-68 spin-off TV series. The Seaview must brave undersea monsters, a treacherous minefield, sneaky saboteurs and its own navy in order to save nothing less than the world itself.

VETERANS OF SCI-FI FILMS SUCH AS *KRONOS* and *The Fly*, Sawtell and Shefter provided the perfect accompaniment to the Irwin Allen mindset, emphasizing danger, action, suspense and adventure on (and under) the seas. Although Sawtell later wrote the theme and scored five episodes for the *Voyage* TV series, the feature score is its own entity; Russell Faith wrote the title song (performed by Frankie Avalon, who also plays a supporting role), and Sawtell and Shefter elaborated on its melody for most of their score, with gorgeous underwater "travelogue" music. They also captured seafaring tropes which have since become standard in space-based sci-fi scores like *Star Trek II: The Wrath of Khan* and *Starship Troopers*—and, of course, the pair broke out the classic Hollywood monster-movie aesthetic for the moments of high peril.

SAWTELL AND SHEFTER WERE HOLLYWOOD workhorses but are seldom represented on CD. *FSM* addresses this oversight with a full stereo remix of the complete score to this genre classic. The CD features liner notes by our Irwin Allen expert Jeff Bond plus rare stills from the Fox archives. **\$19.95 plus shipping**

1. Main Title/The Super Sub	2:46
2. Dive	0:55
3. Lucky Man/Under the Ice	1:12
4. Ice Block Collision/The Red Sea/The Survivor	6:35
5. Rising Heat/Catastrophe	1:38
6. To New York/Nelson's Decision	1:10
7. Raw Nerves	0:52
8. Brave Volunteers/Cable Search/ Dangerous Grounds/The Squid Attacks	8:35
9. Alvarez's Resignation/Minefield Explosions/ All Back—Dead Slow	7:22
10. Fire in Red/Fresh Air/The Ghost Ship	4:01
11. Lunatic Action/The Burnout Point	1:57
12. Enemy Torpedoes/The Monster Attacks	5:11
13. Fatal Dose/Alvarez Acts/Successful Mission	7:11
Total time:	50:08

BONUS MATERIAL

14. Main Title (temporary)	1:40
15. Alternate Main Title (demo)	1:52
16. Nervous Hysteria (damaged)	2:03
Total time:	5:48
Total Disc Time:	55:55

Title Song by Russell Faith,
performed by Frankie Avalon

Album produced by
Lukas Kendall and Jeff Bond

Look for this month's
Golden Age offering
*Between Heaven
and Hell &
Soldier of Fortune*
by Hugo Friedhofer
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